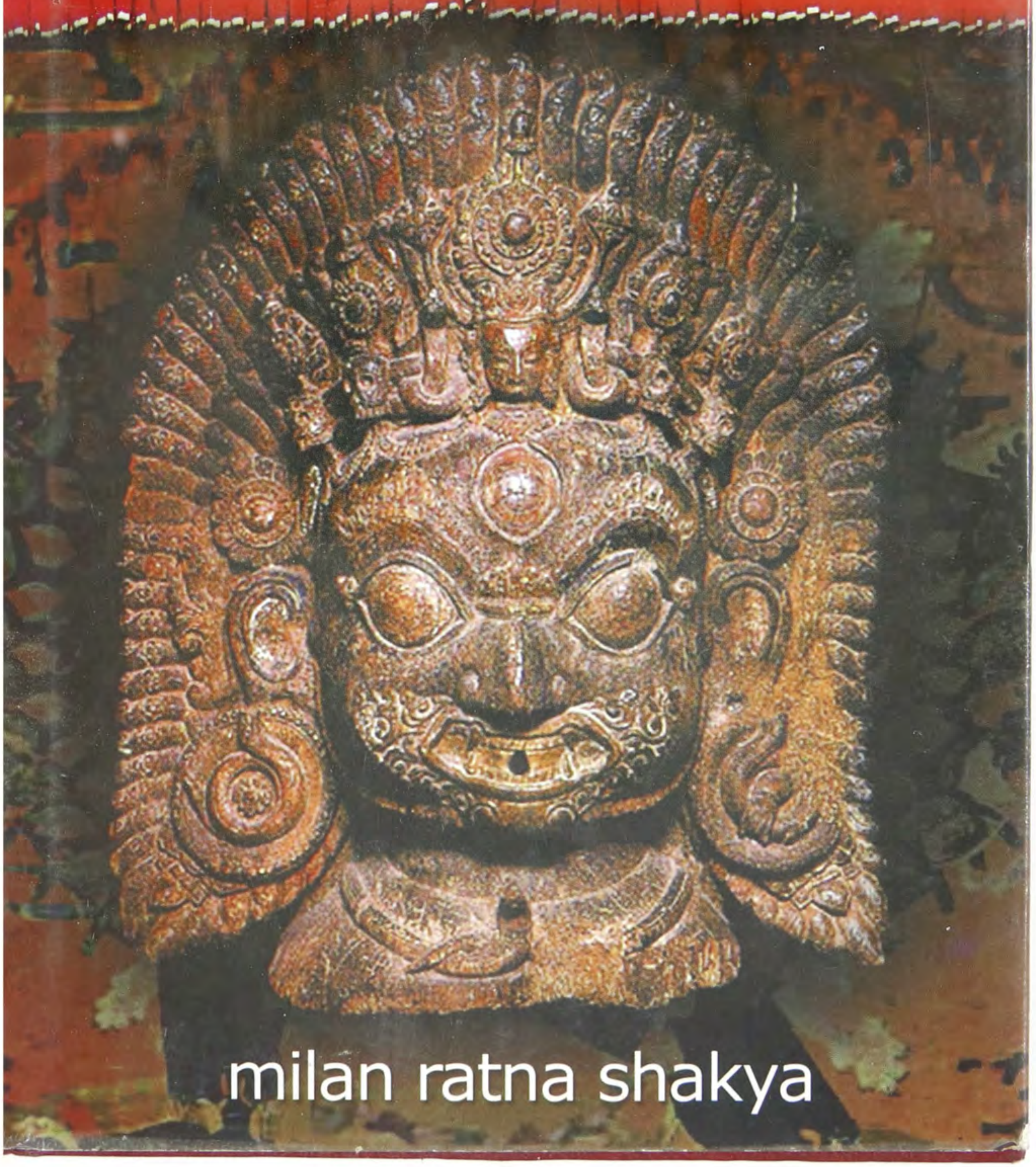
THE CULT OF BHAIRAVA IN NEPAL



milan ratna shakya

The Cult of Bhairava in Nepal is an account of the Bhairava faith and conventions of Nepal. The adamantine practice of an early Saiva sect with the pragmatic convention of salvation *(nivbriti)* and accumulating merits *(pravriti margas)* as a way of life still persists and has become a part heritage in present day Nepal. Bhairava ensures the safeguarding of inevitable knowledge. He is also the reflection of a fierce aspect of Siva and is the patron sentinel deity in this land of Lord Pasupathinath.

In this book, *The Cult of Bhairava in Nepal*, Milan Ratna Shakya deals with the spiritual account as well as the cult, which is based on admiration for Bhairava—rife in Nepal under local, intellectual and artistic perspectives. The spiritual realm of Bhairava cult also presents a pleasant merging of Saivism and Buddhism in Nepal. This deity has been worshipped as protector of medieval city-states in Kathmandu valley and is known by various names like Bhailah-aju, Bhairah-dyoh, Tepah-dyoh, Konca-Bhairava or Ajudhyo in local parlance.

This book is not only relevant in Nepal but in all regions where Hinduism is followed. *The Cult of Bhairava in Nepal* is a complete study of the Bhairava sect.

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MILAN RATNA SHAKYA

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Dedicated
with
esteem and tender memories
to my cherished grandmother
Late Mrs Riddhi Maya Shakya

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PREFACE

Wiser is he who arose from the Nectar Sea
Who comprised of Elongated Ears like
*Winnowing Paddy and Rice-Husking pans**
With Elongated Thin-skinned Snout†
While not reckless with his
Widen Orifice‡

This conundrum often strikes to reveal a Tantric camp of Bhairava in the Newara cultural tradition. This spiritual sphere continues nearly from the early medieval age (Circa from Thursday 20th October 879 AD to September 1767 AD) in Nepal. I have been engaged for over a decade in attempting to grasp this Tantric corollary. This endeavour had its inspection prior to my work on a Ph.D. research focused on the concept, art form and aestheticity of Ganesa in the Kathmandu Valley from 1200 to 1769 AD. My focus on this task made me temporarily shelf my revision of the *Cult of Bhairava in Nepal* during the cultural progress of Newaraization in Medieval Nepal. However, this work does not merely focus on the academic scope, but probes the enduring spiritual mysticism of Newara culture that blends with the expansion of Buddhist and Hindu Tantricism. The premium endeavour being to delve into this vibrant and esoterically insidious cult in Nepal.

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* Surpakarna or Lambakarna are some popular epithets of the elephant-headed deity of Gaṇeśa in Hinduism.

† *Vakratuṇḍa*, Gaṇeśa with his long serpentine trunk.

‡ Bhairava with widen mouth to typifies its origin.

1. Surpakarna or Lambakarna are some popular epithets of the elephant-headed diety of Ganésa in Hinduism.
2. Vakratunda, Ganésa with his long serpentine trunk
3. Bhairava with widen mouth to identify its origin.

This endeavour is a residue from previous spiritual and philosophic efforts towards creating a leading image of Bhairava. A study of the tantric enrichment of Nepala mandala is in itself a time consuming and hectic task. This work is the second installment on the studies of Hindu and Buddhist spiritualism in Nepal, It includes in its scope a sequence of analysis on the mesmeric stem of our cultural heritage. However, this study can be considered in conjuction with the soothing concoction of Buddha-Śaiva practice existing before Tantras. Nevertheless, this awe-inspiring task is a naïve attempt to relate with the obscured manoeuvres of the esoteric Newara cultural sphere in Nepal.

This cult of Bhairava validates the socio-cultural transfusion of the ethnocultural motifs of high-hill and lower land inhabitants. Since the medieval age, the permutations of the Newara homeland enriched this socio-cultural incursion. An assorted concoction of caste, creed and profession in these realms of Hinduism and Buddhism ensured a uniform pliability in different walks of life.This merger was harmonious with the socio-economic and religious behaviour of the Nepala mandala. Since ancient times, the cultural transmission of Newarization continued unabated through socio-political changes in this valley. Through an increase of invasions, the Kathmandu Valley thus became a melting cauldron of artistic diffusions resulting in a socio-economic metamorphosis. This is perceptible in the different religious practices that became part of the formation of the nation of

Newaras through the ages. The genesis of the Bhairava cult in Nepal has its roots in these past changes. The *Doyas* or *Duin* people formed a new wave that descended with Nanyadeva to settle here as permanent citizens. They intermingled with the aborigines adding their attributes that enabled them too to become guardians of the valley. Their presence is significant in contributing to the cult image of *Bhelu-Aju* or *Sawa-Bhakku.* The Halchowk Bhairava tradition in Nepal mandala relates to these changes.

The mythological cultural origin of Bhairava which originated, from the infuriated expression of Śiva against his rivals in Hindu myth, is reflected in these historical episodes. These myths also expose the hostility of social discrimination between the early Śaivism and Vedic sects. Thus the original Vedic form of Rudra was progressively replaced by a non-Vedic form of a ferocious Bhairava with the chopped head of Brahma, the quintessence of a Vedic creator; in his arms this image thus accorded Bhairawa the mythological status of the principal god of creation of *Prajapati-Brahma.* Bhairava obtained this title because of his subduing of the Vedic god of creation. In later, altered home-grown literacy and social images, a leading male ancestor appears to this serious appearance of Śiva. These subtle changes reflect the socio-religious conflicts of the time that led to reconciliation with modified Hindu Model of Brahma as a four-faced lord of creation, and a member of the Trinity. Subsequently, Bhairava came to be envisioned as a Tantric deity of creation. To his adversary class of devotees he then became a sole source of misery. A story in the *Skanda-Purana* of *Savasthani-vrata* corroborates this image. It is further reflected in the ritual of fasting offered to Śiva by young women praying for husbands and a smooth happy conjugal life. The fast is performed at the Sali riverof Sankhu in this valley during the month of Magha(Jan-Feb)every year.

By then, this image of Bhairava in the Tantric mode of religion was adopted as the defender of the realm of the Newara nation. The main female entities of the mother goddesses of *Dwien-maju* are paired with the male counterpart of Bhairava to emerge as the safeguarding deity of Nepal. The principal deity of *Sawa-Bhakku* (Bhairava) is installed to shield this valley from the western passes of Halchow hill. The worship of *Sawa-Bhakku*, a form of Bhairava, is held in high esteem with his pair of attendants having faces of a tiger and a lion known as *Simba-dyoh* and *Dhumba-dyoh*. Bhairava is endowed with blue mask, the attendants wear orange coloured tiger and lion masks. There masked deities are visible during the countrywide festival of Indrajatra (Yehrya) of Newaras in the Kathmandu valley, when masked dancers perform for the public.The masked dance of Halchowk Bhairava is a regular feature of the Indrajatra festival every year. The consistent regularity of this performance gives an indication of the assimilation of Duins* as caste members in the Newara ethno-cultural sphere. The deity of Halchow-Bhairava exists as a protector of the western zone, in Nepala mandala as is indicated in the event of handing over a sword (the khadga-siddhi) a sacred symbol of the triumph of the nation.

The mystic spirit of this inimitable cultural heritage of the Nepal valley is proto-historic in tradition. This area was a cultural shelter for many immigrants, including Buddhists of Shakyas from Kapilavastu who escaped the genocidal massacre and pillage by *Bidudava* during the Buddhist age. The Buddhist pastors and beliefs were altering to reform, comprehend and include aetheistic and devotional spiritual culture. The householder's sect of Triratna (the Buddha, the Dharma and the Sangha) gradually replaced this innovative form of Buddha's religion. This merged with the essence of tantra. The sacredness of these practices were prevented to include an adamantine system of *Panca-Makaras* (the consumption of wine, women, flesh, fish and sex) in isoteric initiations. Bhairava worship is observed in Tantric Buddhism to represent a guardian as well as a manifestation of Aksobhya Buddha to signify four noble Vajras viz., Kaya, Vaka, Citta and Guhya.

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* The ethnic group of the *Duins*, *Putuwā* and *Balāmi* of the *Makawanpur*, *Matsyagaon*, *Halcho*, *Kagati-gaon* existing on the peripheral Kathmandu valley are included in the Newāra social organization, but are not part of the core cultural hub as a protector of the western zone in Nepala mandala as in indicated in the event of handing over a sword (The Khadga-Siddhi) a sacred symbol of the power and triumph of the Nation.

The emergence of Buddhist tantra leads to an inclusion of a sanctified position of the living god of Batuka-Bhairava, along with the living god and goddess of Ganésa and Kumari of the Buddhist Newaras of Nepal. This mystic tantra system of the *Trisakti-Guptagama Tantra* corresponds to the early esoteric tradition of medieval Nepal. The strong impact of Tulaja *Bhavani* or *Talejumaju* descending from Simraon-garh to this valley made become prominent then as an established defender of Kumari.

The concept of Bhairava become a basis for an equal worship of both Hindu and Buddhist beliefs as evident in Ganésa at that time the principle deity of the tantra. His depiction with a waned mouth is to symbolise a pouring out of sacred spells and mantras. Therefore, this idol is worshipped by pouring rice bear. This represents the bucketing of sacred yogic spells of *Kumbhaka* through this pot-headed deity of *Hathwon-dyon* in the cultural practice of Newaras. The bear-spewing deity is also esoterically famed as Janesvara Bhairava, a sacred embodiment of wisdom.

These connected events indicate the love of the Bhairava tradition in Nepal.

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CHAPTER 1

THE CONCEPT AND CONVICTION

Bhairava is the fearsome deity in Śaivism, a stem of Hinduism who worship *Śiva* as the principal god. This form of Śiva is personified with the qualities of anger and a quivering voice as in *Bhayānaka Attāhāsa*, denoting the *Bhaya* in Sanskrit. '*Bhaya*' is a frightening utterance which extended with the suffix of '*rava*' forms the resonance that swells from the atmosphere. This acoustic timber is essential for the feeling of timidity that is the response to its thunderous disquiet, an experience that results from the repulsive utterances appearing in the firmament that gave rise to trepidation in the early Vedic thinkers. The natural response of fear is thus translated into a mystic-poetic expression which,when personified, occasions a cerebral response of panic. In an iconographic art form, this image represents an irate and infuriated and wrathful state of mind. Over time, this iconic image came to represent the contemptible deity of anger which is epitomised by ferocious icons of a hideous deity radiating from the cremation grounds of Hindu iconography. The vile male form became credulous as a vicious demigod of Hindu polytheism. Bhairava's reproduced image thus continues to display the original incensed image and ferocious reverberations. Etymologically, the Sanskrit tenure of Bhaya denotes a state of trepidation or panic and resonance (Bhaya+Rava = Bhairava). Thus this transforms itself as a dreadful spirit,creating panic,that emerges from the atmospheric clamour.

Bhairava represents a human psychic state that responds appropriately to this fearful iconic spirit. The quintessence image of this is personified into a demeanour of shivering and deafening tones that transforms itself into a mythical embellishment of the Hindu icon, Vedic Rūdra. Consequently, this epithet of a dreadful noise or Bhai-rava is eloquently expressed as a heavenly echo of the atmosphere for Rūdra in Vedic literature. Later, it was embellished with a lyrical form of infuriated expression for the iconic form of Bhairava.

Rūdra was imagined as the resonance that emerged from the celestial amassing of cumulous clouds that promised rain. Hence the chunky clouds and violent storms were inspirational features for the ancient rural populace. The boom of thunder and the sparks of lightening heralded the psychosomatic presence of an atmospheric deity embued with a murky blue complexion. The torrential rain that followed is reflected in oozing fluids of nectar emanating from the blackening clouds. This poetic embellishment cascading down from thunderous clouds represented the torrential rain the farming community required for a successful cultivation of their crops.

Bhairava is frequently personified in his iconic image as a furious and plucky dwarf with a stalwart and manly dis position. He is the defender of agro-trading professionals, protecting their cultivation and habitation, this personification, descending from the atmosphere, is a territorial one manifested as a sentinel with his anthropomorphic glance of ksetrapala. This symbolic image, both of a brawny guard alongwith Ganeśa, the icon of auspicious beginnings in the Hindu spiritual psychology, is installed at main entrances. Bhairava became to early agro-traders, a stalwart custodian.

The spiritual progress of this deity corresponds to the category of Vedic Rūdra. His early initiation was as a harbinger of precipitation for a successful livelihood of the agricultural community. The vociferous timbre associated with him resulted in his embodiment as a parallel atmospheric deity of Vedic Rūdra. This bygone theosophy of a 'terrific resonance of atmosphere' is celebrated as the spiteful, idiosyncratic spirits of *Ekadasa* Rūdra. This malicious Vedic deity is envisioned as an emanating spirit of a celestial fire appearing in space with a tawny glare with a copper-red complexion. Aesthetically, this anthropomorphic image of Rūdra conforms to the archetype of malicious Vedic deities of *Marutas* or *Rūdragaṇas*, epitomised by billowing wind-blowing clouds and the harangue of thunder. The image inspired early theological minds to compose enthused, glorious hymns.The characteristic of hostility bequeathed to this deity is of anthropormorphic imagination originating from the atmosphere during the *Rig* Vedic society.

The innate origin of Bhairava is correspondingly comparable with the emergence of evil icons of the Vedic Rūdra-ganas. This idea of a fierce deity as in the Tantric Bhairavas, corresponds equally with the hostile elements of non-vedic society. The similarity of origin lies in the poetic imaginative response to the reverberations and clamour of the skies. The vedic deity of Vāka, the governess of loutish accent,corresponds with these repulsive emanations. In strong contrast is the amusing speech of the Mahayana Buddhist Manjusri, the lord of speech. This contrast of a harsh and soft voice as between the early ideas of the additional fiery red and the windy blue complexion is consistent with the imaginations of Mārtaṇda or *Vaṭuka* and *Ākāśa-Bhairava* of the Tantric age.

The primitive embodiment of wrath to this deity arose out of the bloody complexion given to the Rudra-ganas, whereas the bluish complexion of this grotesque deity personifies wisdom. Both blend smoothly into the personification of the Buddhist

Manjughosa of the mellifluous voice. In philosophical essence the etymological evolution of this deity is balanced with Bhairava. However,in course of time, the aestheticity of this deity came to represent the dualistic spirit of Tantric Vaka-Bhairava by the Newaras of the Kathmandu valley. This spirit is repeatedly in contention with the early Vedic origin of Vāka, which has a pleasant tenor, and enjoys a mythic and poetic origin.The similarity to a wrathful form of Rūdra in Veda has its origins in the sense of *Rūdrāḥ* in Sanskrit. Both these Vedic and non-vedic terms do not only correspond with the Rūrda, but also with other ubiquitous spirits and demons that guard the gruesome idol. This throng of spiteful clamouring spirits with their epidemical curses, reminds us of the malicious spiritual throng of Vedic Rūdras.

Bhairava's ferocious demeanour and stance makes it an inhuman and antagonistic part of the Hindu iconography. It acts as an emblem of the 'principal male of Śiva' in his infuriated form. The occupying spirits or goblins that are an offbeat of cremations, are habitually attired with human skulls (kapala). Hence the kapalika, and the sects of Śaiva included sadistic factions of extremism who were devotees of vamamargi. The intention is to exhibit a furious and idiosyncratic perception of Aghora-Śiva. This vicious manifestation of Bhairava is redolent in the traits and trends of Aghora-Śaivism, a sect that worships the atrocious appearance of Śiva. It appears at the southern façade of the symbolic object of Śiva-lingam. Symmetrically designed and made from a monolithic shaft, it has a set of five human faces of Śiva as a pedestal to signify Prakriti, the fused male-female symbol. The perception of Śiva in this icon is of the anthropomorphic aspect in which stance his emblem is embraced with portraits and gestures of arms.

The *Linga-Purāna* blends with the oeuvre of Pradhana (Nature) where there is the Linga, and Paramesvara is the Lingin (sustainer of the Linga). The pedestal is Mahādevi (Umā) and the Linga itself is conspicuous as Maheśvara. It represents the procreative powers of the masculine and feminine genitals of *Lingam,* and *Yoni,* emblems worshipped by the Śaiva and Śākta sects. This is according to Vishnu-Purāṇa where it is explained that, in anger, Brahma asked Rūdra to divide himself, where upon Rūdra divided himself into two: a male and a female portion.[1] Both these emblems are united for the process of creation, envisaged symbolically by the single icon of sivalingam. It appears as two different types for purposes of worship by this sect: plain or natural (Svayambhuvalingam), or decorative (Mānuṣa-lingam). In the decorative or Mānusa-lingam the icon appears with the *Madhyamādhama* (mediocre or inferior) images of nine categories of *Acala* or *Sthāvara* lingams prescribed by *Suprabhedāgama.*[2] Mukhalingam, one of the characters is distinguished by one or more human faces sculpted on it. These human faces are bent in a spoket of worshipable part of *Pujābhāga* of the *Sarvasama lingam* with five aspects of Iśāṇa, Tatpuruṣha, Aghora, Sadhyojata and Vāmadeva, of Śiva.

Aghora, a fierce form of Śiva, is ritually situated at the southern façade of the Śiva Lingam. This iconic pattern is analogous to the Paśupatinath lingam of Nepal. This feral form of the sect of Aghora-Śiva is incorporated in Nepalese Buddhism too. Among the proto-historic people of Kirātas too, the Aghora is situated at the southern façade of the icon which is the stance of expression in Nepal. The Dravidian image of the icon resembles the ancient one in Nepal. However this archaic form of aghora was consecrated during the medieval age in 1360 AD. But, its moderation seems to have been inherited from the style of execution that reflects the early norms of Nepalese sculptural art. Its affinity with the Gupta school provides the collation of the Licchavi-Kirāta cultural diffusion in stone arts of Paśupati Lingam of Nepal, and lead to the naming of Kathmandu city as *Yên* and Patan by *Yala* in Newārī. The yarn of a preliminary Kirāta sovereign of *Yelamabar* has a cultural affinity in its resemblance to the mythical stories and physiognomic dwarfish characteristics of the non-Sanskrit speaking hilly tribes of Kirāta, whose food, iconic stares and offerings to the omnivorous deity, Bhairava, appear to be similar.This represents the cultural aggression of a primitive tribe and their brainwave of introducing leader worship.

To this weird faith is attributed the horrid sacred concept of *Dukhānta* in Śaivism.The belief that elimination of misery can be achieved through the adoption of simple lifestyle is intended to lead to the attainment of the ultimate emancipation.The practice of *Dukhānta* in Śaivism liberates one from of vanity avoiding a lavish life. A spiritual conviction of attainment of the supreme consciousness through a peculiar sadistic mode of devotion is mysterious to wanderers in this path of self-realisation.

This spiritual response to the bleak desolation of this world through the virtuous karma, can be interpreted as an interdependent or a chained reality that links the bondage of mankind through past present and future karmas. Hence the individual is spiritually personified as a *Ghata* or a pitcher in the Vedic aphorism. But this is the sensual *pāta* or *pāṭra*, sensual as a cupola to the tantra and Ciṭṭa or Mind to the philosophical world of wisdom.

Hence, the perception of the fierce or the *Tāmasika* disposition, can be perceptible in the philosophic notion and creation of arts as symbolic representation of Bhairava.

This spiritual concept is to imply the icon of Bhairava, a horrifying resonance personified into the liturgical forms of *Ghata* or a jar, or *Pāta* or *Pātra* of a skull cup to denote the plausible aspirant or adroit performer of the excellent knowledge, in the Kriyā-yoga tantra. Aesthetically, a liturgical cup made of a halved human skull represents the different characteristics of *Karma-kūla* and the filling of the wine is to symbolise its nature. The halved skull used as a utensil or alms bowl also signifies the very means of perfecting of the karma in this mundane world adopted by the wandered mendicants of repugnant performers. This trend of *Dukhānta,* or reducing and removing of pain is admired by wanderers who dare to qualify. This religious trait was innate in this obsolete cult of hoary tradition, to endure credulously from the early human civilisation of Indus Valley.

The Malice Rank of Vedic Rūdra-Śiva

Rūdra, in the Sanskrit etymology, originated from a vague term and substance. However, in a wide-spectrum, it progressed with a Sanskrit root of *Rūd,* as a harbinger of a cry. Accordingly, his appearance is conscientious to shed a tear, whence manifested to typify Rūdra as eminent holler. Rūdra is mentioned as a ruddy team leader amongst the atmospheric deities of the *Rig* Veda. He is also accountable with maneuvering group responsible for making a racket and resonance of noise. Rūdra is also responsible for the creation of the situation and motivation of *Rodana,*[3] meaning to wail.

Some Indologists, like Grossmann, suggest the soul of a word of *Rūd* is ingrained for conjunction with immaculate glare of anthropomorphic gawp. Hence, he is deemed with a temper representing the glitter of melted-gold. However, Pischel and A.A. MacDonnell[4] presumed the root of '*Rūd*' represented 'a *brilliant red in skin texture,*' with a '*shimmering radiance of melted metals*' as rudimentary amid the metallic cast of a buffed copper to identify this deity with *Rūdra.* Weber suggests this name originated from a wind-storm resembling the lament of a requiem. This natural scenery is imagined with a thick accumulation of black clouds during the rainy season. It characterises murky features and a thundering storm of atmosphere as derivatives to name this deity, Rūdra. The Vedic term of *Rūd* typically functions to synchronise with a new deity of Maruta featuring indistinguishable attributes in manifestation.

This moderate blend of coarse and elegiac reverberations is compared with the incineration of fire. The combustion is compared with the thundering rainstorm that appeared in the atmosphere. This typifies the essence of analogous features and attributes of Rūdra. Therefore, a scholar like H.H. Wilson considered this deity as obviously a personified form of either Agnī or Vedic Indra. Nevertheless, Ludwig von Schröeder mulls over it differently, as this deity was previously a principal of departed and restless souls, which scream and glide around the atmosphere as spirits. On the other hand, Rūdra is viewed with the spirits of trees, mountains and forests, propitiated by the populace whence the streams of malady assail mankind as mentioned by Oldenberg. The Vedic Rūdra is celebrated with his group (Gaṇa) as a wanderer and a vicar of *Maruta-gaṇas.* His host is inclusively linked with factions of other divinities viz., cluster of eight *Vasus* (*Aṣṭavaśus*), *Viśvadevatās,* a group of twelve Ādityas, and a set of eleven Rūdras, all these constitute the assembly of thirty-three Vedic divinities.[5]

The atmospheric deity of Rūdra was personified in dual forms of symbolic and anthropomorphic representation during the Vedic age. His personality is extolled for the best proliferation of herbs, and gratified as a natural blaze of thunder during the monsoon rain. This atmosphere is symbolically personified to match with the emblematic form of a bull in Rig Veda (RV.2.33.6a.8). This is a *Vṛiṣa,* a term rooted by '*Vṛṣ*' meaning 'a spring of rain', a derivative of *Varṣyitā* of Sanskrit as mentioned by Sāyaṇācārya.[6] This ensuing symbol of a bull represents the masculine verve and potentiality of procreation. In both of these aspects, Rūdra is a principal male branded as to bequeath with fecundity of seeds to breed the best progeny. In the Vedas he is personified as torrential rain. It also illustrates the original source and natural basis for his part of the controller of fertility and cultivation.

Rūdra is incorporated with three sacrificial enumerations supposed to indicate moderately to his temperament. Weber thinks these rituals of propitiations are officiated initially by the sacrifice of a bull with white (or black) forelegs, or with white (or black) tail, secondly a claw-shaped sword and, thirdly, a dice board bound with a belt made of a huddle of a yak tail as a fan. It should be noticed that with some of his attributes expressed by obscure words to interpret viz., *Nnakhara, Pyukṣṇa* etc.[7] Rūdra is frequently mentioned with Soma, another Vedic deity. During the sacrifice of *Somarūdrī*, both are extolled as the intimate deities. Rūdra is propitiated with his bestowing merits of health and vitality, similarly Soma and his juice *Somarasa* is mentioned as elixir or energiser.[8] Indra and Rūdras are mentioned as endowing Soma-Rasa through which both accumulate their energy to subjugate their foes. Rūdra in his fierce form is also qualified as the intimate of, and the personification of Agnī, the fire god. Rūdra's epithet of *Meghapati* (RV.1.43.4) also indicates a deafening sound and rowdy roar of a bull to interpret the natural settings of thundering blaze with fire ascending.

In *Yajurva* Veda, Rūdra is depicted as a brother of Ambikā, and cited to evoke with his soubriquet of *Traiambaka,* meaning as originated or fostered by three nurses. This is intended to identify Rūdra with a third-eyed[9] deity as revealed by later Hindu mythologies. However, this Veda is not specifically concerned with his story of origin. Generally, the term of *Ambā* means a 'father' and is consequent to his soubriquet of Rūdra in the Vedic text. It symbolically articulates to his tenure of 'three fathers', and pertinently conveys his virtual link with a solitary Vedic-deity of Agnī, a sacred fire god. This is to substantiate with his title and attributes originating from three spheres of *Prithvī, Ākāśa* and *Dhyū,* to call him as *Traye-janmā.* Therefore, this appellation combines with the harmonising spirits of Rūdra-Agni as one entity. His designation is aptly matched with Agni, but eventually it also transfers to beautify the spirit of Rūdra in later Vedic phase. Subsequently, the tenure of *Ambā* solely connotes with motherly entity. This is eventually represented as *Traiambaka* well insinuated as of having three mothers. Later, this acuity became fictitious with the physiognomic form of a third-eyed Śiva with his ensuing mythos-poetic idiom of Hinduism. The early spiritual setting of the principal male, and embellishment of attributes are seemingly categorised to bond with the mythical spirit of Śiva in ancient anthropomorphic motifs of arts and legends.

This subsequent projection of a third-eyed Śiva is portrayed in a tale of *Madanadahana,* a sizzling deity of Hindus somewhat like Eros known as Kāmadeva razed by the sweltering ire of Śiva, emissioned during the futile attempts of seduction by filling in a craving of love in order to detract the latter from attempting deep meditation. The cavernous rumination of Śiva was perturbed by the aspiring arrow of *Kāmadeva* i.e., *Kāmabāṇa,* in this story. Hence, he was infuriated by the influence of a love arrow charged at him by the god of love, Kāmadeva. He is said to have immediately revealed the third eye of celestial fire to smolder this insinuating god of love Kāmadeva, a concubine of Rati, who stood as the reason for his fury. The incineration of this celestial fire is mentioned as glowing from the third eye of Śiva, intended to demolish the sexual desire that stood as an impediment before his intense course of meditation.

Moreover, the mystic-fire originates to smoulder Kama or desire of love, from a brow of Śiva. This Hindu myth conveys the relentless state of the infuriated mind of Yogi. His scrupulous stance of rumination is plainly interpreted as, the utmost desire of love and passion can be subdued only by the enraged form of fire transmitted from the third eye, or the insight of wisdom. This is a poetic embellishment of innate sensitivity, and a sophisticated conscience of rumination. This is also interpreted as a practice of concentration of mundane desire *(Bhoga)* in course of perfection towards the excellence of enlightenment *(Yoga).* Hence, this practical norm of Yoga has links with the fierce personification of this deity of Rūdra whose appearance is to circumvent the hurdles in the course of Yogic contemplation towards the desired object. Hence, it could seem hideous to the superficial form, but spiritual to the inner stream of devotion.

This repugnant figure of Aghora Śiva is unswervingly intended to strive to perfection. This gross form is spiritually represented as the instrument of obtaining of the ultimate state of deliverance by purification of his temperament a corporeal performance of

Kārma. The Vedic nature of Rūdra-Śiva is destructive, and iniquitous. He is declared as malicious, a mean cheater, deceiver, and the leader of pilferers and robbers[10] during the Vedic culture. He was the exclusive authority of destruction, and well-thought of as self-manifested from malignant components of this nature. Rūdra was subsequently a storm-god, and authority of lightning during the rainy season.

The thundering rainstorm is personified as his missile, which is as cruel as he is, but unlike *Vajra*, the destructive weapon of *Indra*, which is charged only against the enemies of his worshippers. His spirit of slaughter is epitomised by a killer-fire (Agnī), the water that wipes out, and the wind that devastates human habitat, and killed the populace of the Vedic age. Rūdra is designated as a spiteful demon, his repulsive nature of aversion to enemies or evil-minds stood before gods in Rig Veda (1,114; 2, 33). He is besought not only to protect from natural catastrophes, but also to grant blessings and welfare for man and beast. His aptitude for therapeutic influence is frequently evident with amazing bequests of remedies.

He constantly carries in his hand a curative power and the power to cure chronic diseases. His main duty is to reward the heroes by improving and building their health through his course of pertinent remedies. Hence, he is also deemed as 'the greatest physician of physicians'. His gifted prescriptions are capable of removing the chronic sickness of his devotes and worshippers that takes effect only after he approves and is satisfied by their offerings. Rūdra enjoys the epithets of *Jalāsa* (perhaps) '*the healer*' and *Jalāṣa-bheṣaja,* possessing healing remedies against sickness, probably caused by rains' in the *Atharva* Veda (2.27).[11] His positive therapeutic rules are cited to link with pure and beneficent remedies of *Maruta-ganas* by the *Rig* Vedic Samhitās.[12]

In the Vedic Samhitas, Rūdra is commended with both of his identities of Vedic and non-Vedic origin. Therefore, Śiva is extolled with assorted names viz., Śankara, Śarva, and symbolic recognition of his nature akin to Agni as well as *Jyotir-lingam.* In the *Śatarudrīya* chapter of *Śukla-yajurva-Vedic-Samhitā,* his personality is distinguished by Rūdra. This is extolled by *Śiva* (supreme Self), *Śvapati* (the lord of a self), *Bhava, Rūdra, Śarva, Paśupati, Nīlagrīva* and *Śitikaṇṭha* and various other names.[13] His manifestation is considered as having eight-fold emanations in the *Śatapatha Brāhmaṇa* (6.3.1). These emanations are considered as embodiments of vibrant-fire (*Citra-agnī*) or the archetypal form of fiery-breath (*āgneya-prāṇa*) of intense Śiva.[14]

The physiognomic and idiosyncratic attributes of this deity is balanced by hundreds of *Iśanīs* as unlike and solitary forms of Rūdra in the Svetāśvatara Upanishad (3/2).[15] This Upanishad also has acknowledged establishing the relationship between the two personas of Rūdra and Śiva as a union, or merged into a single identity. Hence, *Śvetāśvatara upanisad* (3/11) reveals the magnanimous form of *Virāt-rupa* of Śiva for the first time, to identify this celestial blend and spiritual conviction between different traits as a unified form of a single identity. The *Atharvaśirṣa Upanishad* asserts the fierce form of Śiva as comprehensive with the cluster of *Samagra-devatās* viz., Rūdra, Brahma, Viṣṇu, Skanda, Candra, Agnī, Vāyū and Sūrya.

Rūdra-Śiva Mythology

Rūdra-Śiva is initially accredited by a vicious appearance of *Kirāteśvara,* cloaked as a primal mountainous tribe, in the *Vanaparva* (38 - 40 Ch.) of *Mahābhārata.* This combat is described as a relentless contest between Arjuna, motivated to obtain the artillery of *Paśupatāstra,* and Śiva, the lord of this weaponery, in the disguised form of a Kirāta-chief. This combat is sequential as a test of nerves for Arjuna in his contention to claim this celestial weapon. Hence, Śiva appears as a tribal hunter for his prey of a wild boar. This prey was aimed at by the archery of two contenders, a tribal man and a stranger (Arjuna). Both claimed the achievement of their first strike of a target, which according to the rule, would be the owner. Their conversation led to a mere prey becoming a battle, this was a primary intention of Śiva to ordeal the feat of this contestant of the celestial weapon of Paśupata. Moreover, this instance of Hindu epic mythology circuitiously echoes at the insolent personality of Śiva. Sobriquet is used by a hilly tribal deity weighed down by a livid and sturdy image of archaic Bhairava.

This prodigy arose from the primeval sentiment articulated by a stance of the infuriated Śiva as a riveting form of Tantric Bhairava. In this relation, a tribal hunter defeats the alien at the end, but while falling to the ground, Arjuna began to realise the presence of his unswerving lord Śiva-Śamkara. He suddenly worshipped his lord manifested before a raised altar of Śiva-lingam on this earth made by a heave of the ground, decorated with flowers on it, which however, appeared to be placed on a forehead of his rival Kirāta by which he realised a precision of his divine secrecy. Śiva afterward appeased by his coercion and affection afitted him with the blessed weapon of Pāśupata.[16]

However, the entire great warfare of *Mahābhārata* was concluded without charging of a celestial weapon of such kind. In the *Droṇaparva* of *Mahābhārata* (Ch. 80-81), this revered weapon of Pāsupatāstra is mentioned as consisting of a bow and arrow, for which Krisṇa and Arjuna went to Himalaya to acquire its secret apparently from Śiva–Śamkara. Arjuna was successful in unveiling the clandestine gambit of this surreptitious weapon. The arm was veiled as a pair of spiteful serpents comforting Śiva. These serpents materialised abruptly gifted from a lake to transform into the artillery of a bow and arrow as evoked by Śiva. Later, he also unveiled the secrecy and authority to charge at once while it is necessary, during the war of the epic he was delivering to Arjuna.[17] In the *Sauptikaparva* of Mahābhārata, Krisṇa reveals the story of Mahādeva to Yudhisthira as following 'when the gods were creating a ritual of sacrifice and its dedications to particular divinities, they forget to assign any oblation to Rūdra at that time. Listening to this he was enraged furiously and destroyed the sacraments of sacrifices of Vedicism; being startled by his infuriated feat, the assembly of gods thereupon assigned him a portion of worship to please this god.[18]

The story of Linga worship is coherent with the emblematic admiration of Mahādeva. This is referring to impermeable segment of mythological story as follows: whence, Brahmadeva restricted Mahādeva to procreate a new generation in this world because he was established by the Vedic gods as a new lord of creation. Thereupon, Mahādeva cloaked himself under the pristine water of the ocean, and became famed as *Jaleśvara* forever. Therefore, *Brahmadeva* appointed *Prajāpati* as 'a new lord of procreation' during the absence of Mahādeva. This new deity of breeding brought a large number of beings into the continuation of this world. However, these entire living beings were afflicted with starvation due to a lack of adequate edibles and foodstuffs to satiate their hunger. Hence, they attempted to devour Brahmadeva himself. Brahmadeva, being wretched and petrified before their demonic deportment, ran off to *Hiranyagarbha* to unravel this predicament. Hiranyagarbha then produced two kinds of staple foodstuffs to satiate that being.They were contented forever by devouring those staples. Subsequently Mahādeva rose up from his subterranean meditation under the ocean. Since, a new creation had been placed on this earth to flourish. Observing that he did not require the creative force for this earth Mahādeva sliced off his male-genital organ of procreation (penis), which stuck firmly erected on this earth. Ultimately, this membrane is considering a sacred emblem of Śiva-lingam (phallus) to worship as the principal object of belief in Śaivism forever.

This allusion of Mahābhārata (Anuśāsana parva) is observed closely in connection to Rūdra-Śiva with Vrātyas, the stranglers of the forests, the outcaste from the Aryan social community, and with the wild tribes of Nisādhas. Hence, Mahādeva or Rūdra-Śiva fuses with the clan gods of these peoples, leaning towards the serpent worshipping cult. Being the lord of spirits or Bhutas, Rūdra-

Śiva was probably influenced by the serpent-worshippers, and with the devilry of savage tribes.[19] This admittance is in addition vindicated by Rig Vedic hymns, in which Indra; the Vedic leader is urging a curb of those gods of phallus (*Śiśna*) worshippers, to evade the interludes of hymn-singers and the sacred fire rituals (VII.24.5). This instance is also correspondingly concerned with Mahādeva or *Rūdra-Śiva* as a captor of entire riches of the city after slaughtering those rival hoards of *Śiśnadeva* or Phallus worshippers. This is evident with those attendants of the phallus worshippers, or those whose idols were the emblem of phallus or the Śiśnadevā.

These hordes are said to have been identified with the opponents of the Vedic Aryans, and their principal duty was to confuse the Vedic shrines and rituals. Not withstanding all that has been acclaimed about with the matter, R.G. Bhandarkar believes, these entire parishioners were really referred to represent the aborigine phallus-worshipping tribes of the early Vedic age. Just then, the Rūdra-Śiva cult borrowed numerous elements from the barbarian forest-dwellers, and tribal nomads whom the Aryans came across. This impact of Hindu epics is concurrent with the concept and the image of Vedic hero worship. This devotional norm is pragmatic in a prodigious practice of Rūdra-Śiva.

The Hindu epic-mythology of Mahābhārata is well substantiated by intrepid recitals of Bhimasena. He is mentioned as the invincible son of Kunti from a Wind god or Vāyu. He has a virtual relation from a father's side with Hanumān, also a son of the Wind god, *Pawan*, a fabulous epic hero of Rāmāyana. The tremendous revelation of a furious appearance during the slaying stances of *Jarāsandh, Vakāsura, Hidimbāśura, Duśāsana* and *Duryodhana*, remained utterly precipitate to advocate with the laudable icon, as well as infuriated form of captivating gallantry in the Epic mythology. Both of the valiant warriors were depicted as having ferocious faces during the pillage of *Aśoka-Bātikā* and smoldering of Lanka by Hanuman and in the entire episodes of Kurukṣetra battlefield of Bhimasena. Those appearances of wrath are mentioned as Hanu-Bhairava and Rudrāvatāra in the poetic expression.

The popularity of hero-worship immediately after the Greco-Roman cultural influence of the Hellenistic philosophic and aesthetic glamour have ben enriched by the indigenous flavour of gallantry in the Indian subcontinent, to pass into the iconic cult of worshipping of the cult leader. Hence, this becomes indigenous with the mythical characters of yaksa type iconic perception, for the richness and abundance of the potentiality in this hemisphere. The art and cultural intrusion of Gandhara not only furnished by the aesthetic taste of the indigenous mind, but it also have left a significant impact on the perception, of the mundane plain of authority of arts and culture to invest Bacchanalian cultural emotions as the spirits of the heroes. The concept of rivalry, and the winner, were both worshipped as Vīra, Mahāvīra or a wanton spirit. This had further developed into the elevated idealism of the offensive image of Vedic Rūdra or a vicious form to equate with the position of Śiva-Rūdra imagination.

This combination of the Rūdra and Śiva as a union can be perceptible through the archaeological evidences of numismatic motifs of theriomorphic, symbolic and anthropomorphic forms from first century BC to second century AD. This is evident through the Indo–Greek coin of Apollodotus, and the description of the Greek writer Hesychius about the sacred animal like a bull is allotted for Śiva in the ancient region of Punjab and Gandhara in the northern part of ancient India. This numismatic evidence also asserts at the distinct ethnic communities of the olden times of Dharaghosha. This is famous as *Rudradāsa* and *Śivadāsa*, they have a clear representation of a two tiered Śiva shrine with the same composite emblem before it.[20]

This is subsequently made feasible by the entry of Matsya-Purāṇa of Rūdra as a vile deity. He is mentioned with his four, or depicted with the eight-armed forms of *Jñāneśvara* and

Yogeśvara. Similarly, his sixteen-armed appearance of a *Tripurāntaka* is mentioned as ferocious as Rūdra in veracity. However, these entire representations are accredited with the gruesome and grotesque outlook and attributes of a Tantric forms of Bhairava. This is featured with a sharp pointed nose and canine teeth that equates with the different forms of incarnation of Rūdra as mentioned by Matsya-Purāṇa.[21]

Puranic Tradition

The anthropomorphic icon of *Lakulin* is analogously cited in the Vāyu (23 Ch.) and Linga Purāṇas (24 Ch.) to identify with Śiva-Maheśvara. This outrageous stance of Maheśvara is inexplicably manifested as emerging from a cadaver of cremation after reviving vitality into it. The set of such incredible proceedings is celebrated as *Kāyāvatāra* or *Kāyāvarohaṇa* in esoteric practice. This sacrosanct sect of Śiva-Maheśvara emerged with a group of four-pupils viz., *Kuśika, Garga, Mitra* and *Kauruśya.* These four disciples are known by the early *Pāśupatas*, a distinct sect of Rūdra-Śiva, and identified by the ash marks of *Tripuṇḍraka* on their foreheads and smeared bodies. The fanatics of this sect smear their body with the ashes collected from cremation grounds and resorts within the Yogic practice dedicated to Maheśvara. This ultimately represents the sphere of Śiva-Rūdra.[22]

The *Ekalingi,*[23] inscription of Rājputāna reveals an incarnation of Lākula, a man with a club in his hand, or a Lakuliśa-Śiva from *Bhrigukaccha.* The fame of this image was wide for it was propitiated by the ancient sages of Bhrigu, Kuśika and others. This sacred vicissitude was celebrated as the origin of Pāśupata yoga, the followers of which smear ashes over their entire body. They partly cover their body by cladding themselves with the garments of bark and festooned with matted hair to identify themselves as the fervent devotees.

The endeavor of mythical image of Rūdra-Śāiva is primordial to the *Rūdra-hṛidaya-Upaniṣad* to identify his blending of herm-aphrodite pretense of *Advaya* in the Tantric Buddhism (Vajrayāna). This concept is similar to the *Advaita* form of Dualistic-Monism of Ādī-Sankarācārya (AD 788-820). This is the only Upanisad where we can locate the composite form of Rūdra-Umā merged as unison of *Brahmā-Vāṇī, Viṣṇu-Lakṣmī (Vāśudeva-Kamalajā),*[24] *Sūrya-Cāñyā, Soma-Tārā, Divā-Rātrī, Yajña-Vedi, Vanhi-Svāhā, Vrikṣa-vallī* and *Prakriti* with *Puruṣa* of the Samkhya system. The most significant school of the Dualistic-Monistic Vedānta deals with dynamic speculation as the proliferated feat of Ādī Śankarācārya. Some of the valued occasions of Kāpālika practices appeared with the most imperative myths of *Samkara-vijaya*. Perhaps the earliest one was contributed by his disciple *Ānandagiri* and *Śamkara-digvijaya* accredited to a celebrated Vijayanagar sage *Mādhavāchārya* alias *Vidyāraṇya.*[25]

This epoch of the sweeping progression of Vedanta is regarded as the golden phase of Hindu renaissance, the admixture of Vedic religion and culture concentrated with the crucial dogmas of (1) *Jñāna,* (2) *Yoga,* (3) *Kriyā* and (4) *Caryā.* This movement extended the spiritual idealism of Upanishad norms and practice. The concepts and tenets of *Brahman, Ātman* and *Jīva* and their equinox of fusion are some of the important spirit of this philosophic trend of *Advaita*. The different views of the Monistic Vedanta (non-Dualism) and Dualism have given rise to, and validity of the tantra to harmonise both spirits into 'its purpose of liberation to the Jiva by a method through which monistic truth is reached through the dualistic world.' It immerses its Sādhakas in the current of divine bliss by chanting duality into unity, and then evolving from the latter a dualistic play, thus proclaiming the wonderful glory of the Spouse of *Paramaśiva* in the love-embrace of Matter (*Jaḍa*) and Spirit (*Chaitanya*). Hence this is spoken by Śiva as: 'in the world some desire non-dualistic, others dualistic knowledge, but those who have known My Truth have passed beyond Dualism and non-Dualism.'[26]

Tantric Perception

Śaivāgama (tantra) has categorised the Māheśvara sect for this perception. However, some credit this trend of tantra as being non-Vedic in origin. Tantra is spoken of as a fifth Veda. Kulluka Bhatta, the commentator of Manu, considered Śruti exists of two kinds viz., Vaidika and Tantrika.[27] They cited the hymns and glories as the ode to Śiva, but they are well considered as novelty in originality for their extraneousness with the ancient trend. Some thinkers, like Śrīkaṇthācārya[28], remonstrated to consider Śiva as the observer of both of the trends of Vedic and non-Vedic devotion. The two streams of knowledge (Jñāna) and action (Karma) of both of the mores are accepted as the personal personification that surge from his left and right limbs.

The Tantric text begins with a dialogue between Bhairava and Bhairavī. This discourse is developed in both way to germinate basically two types of Tantras viz., *Mātri* tantra and *Pitri* tantra, as well as Mantras of Solar (Saura) and Lunar (Saumya) and are masculine, feminine and neuter in formation. The masculine and neuter are called Mantra, whereas the feminine is called Vidya. The connubial conversation between Bhairava and Bhairavī forms a mystic spell of Mantras, which is the vital seed and instrument of this practice of attaining the supreme reality through the action. This science of Tantra, in the axiomatic form, is synonymous with the *Mantra-Śāstra.* This is the successful pursuit of surveillance on Mantra Upāsanā, for involuntarily excelling of the exultation over the element. In this code, Mantra has the potential to govern the divine power of the Devata. It is considered as their spell to be presiding over the energy of a particular Mantra. Etymologically, the term Mantra is defined as meditating by which one is liberated.[29]

They are short, unetymological vocals practised for evoking the deities presiding over in it, such as *Hriṃ* (Māyā), *Śriṃ* (Śrī), *Kriṃ* (Kālī), *Aiṃ* (Indra), *Ram* (Agni) *Erh* (yoni), *Phaṭ* etc. Each Devata has his own root Mantra (Mūla-mantra). The term of Mūla signifies the divine body of Kāmakalā. The Nitya-Tantra defines various names of mantra, according to the possession of numbers of their seed syllables viz., one syllable mantra is called *Piṇḍa*, a three-syllable one is *Kartari*, a mantra with four to nine compositions of syllables is *Bija*, with ten to twenty syllables Mantra, and the Mantra with more than twenty syllables is *Mālā*. Mantra also possess ten *Samskāra* as of Human Beings because it has the potential of a vital wind. This is the soubriquet of Bhairava in itself for his residence. Thus, by the mode of devoting oneself in to the *Vāyu-mantra,* one can control over, and manipulate, operating the element of air, by Varuṇa-mantra. In the same manner one can acquire mastery over water and so on. [30] This status of precision is well known as 'Siddhi' or perfection, which is achieved throughout the Sādhanā of *Mantrasiddhi.* This is a perfected state of spelling of mantra, which is capable of producing desired objects or results. *Vākasiddhi* (success in speech) is also a kind of perfection of words uttered by Sādhaka, by which mendicants become infallible. [31] Bhairava as the authority of Vāka is the supreme cult leader worshipped under the tantra tradition which aspires for the excellent result of perfection or Siddhi. Hence, this deity, in tantra text, is a totemic symbol of male *libido.* Broadly, these texts are categorised into two aspects: Philosophical and spiritual; the popular and the practical. The latter contains *magic, mantra, maṇḍala, nyāsas, mudrās, cakras, yantras,* and such other things. The basic difference between orthodox religious works and Tantra are; the former emphasise renunciation *(Tyāga)* while the latter permits enjoyment *(Bhoga)* as means to the end.[32]

The Śākta Concept

Bhairava is the imperative male complement of the Śākta spiritual ideology and practice. He stands as the crucial entity of a principal male counter part, and stages vital seminal role in a dramatic theory of cosmic process of genesis. Thus, Bhairava is envisaged as a mannish element to the Śākta Tantric sect. The inheritance of this temperament is indistinguishable from the element of *Puruṣa* in Samkhya philosophy of Kapila. Hence, it serves as a means of attainment of *Siddhi*, by representing the sound embodiment of the male ego in tremendous form. He is also ultimately connected with the nucleus of realisation of knowledge of liberation, and a pledge of a sole authority of security. Hence this is better explained in the *Tantratattva of Śrīyukta*,[33] viz., there are no such things as Śakti and possessor of Śakti. There is no evidence of, nor is there any necessity for, the existence of the two things. Male, female and neuter all are Śakti. Body, senses, mind, and self, all are manifestations of Śakti. The consciousness as itself is, the sun, the condensed and massive form of Śakti; while body, sense, mind, and other things, like the sun's rays diffused into space, are but fluid parts of that great massive Śakti. Although the sun is really energy in substance, yet for common understanding such expressions as 'the sun is reposssessed of energy' and 'the sun's energy' are used.[34]

The ultimate resources of the sun are compared with the emission of energy of a male or female deity that brings one into the realm of personification of Surya with Vināyaka as Surya-Vināyaka, with Bhairava as Mārtaṇḍa-Bhairava, with Śakti as Tulajā-Bhavānī. It gave rise to the faith of individual iconographic entities of the Pāncāyana cult to embrace the conglomerating state of assorted sects into a rule. The secular cult of Gaṇapati and Kṣetrapāla, Ardhanāreśvara and Aghora are some of the predictable sub-sections of spiritual melodrama, that can be inherited to support the system of the feminine cult of Śākta for enrichment of ultimate desire of mannish obsession.

However, this appeared to the Śākta with the early evolutionary concept of the woman's enclave of regeneration, and the confinement of the assists into one pit as the source, enrichment and the consumption of the entire energies of this universe. This is beautifully interpreted into the religious symbolism of the symbols and iconic perception of the female generic of Yoni. This is inseparable, and is conceived unfertile except with the male entities. This existed as Śiva for the pure (*Sattva*), Rūdra for the gallant (*Rājasika*) and Bhairava is for the stern (*Tāmasika*) embodiment of principle male of *Puruṣa* to *Prakriti*. Hence, this entity interpreted as *Tatpuruṣa* or that man by this sect, resembles the tenet of Puruṣa that existed in the Smoky philosophy. Later, in course of time, it was Devi-Bhāgavata of the Mārkaṇḍeya Purāṇa that appeared to shape this as an autonomous wing of practice rife with the course of tantra in course of time.

The Nāth Perception

Nāth are the ardent yogi of Gorakhnāth, originally deemed as Gorakhnāthā or 'the lord,' the name refers to their practice of the Hatha Yoga. This is as per the citation of the instance of *Durjaya-candra's* commentary on *Catuspiṭha-tantra*, the ardent practice propounding with the notion of Prajnā for the exalted state of manifesting *Makara-mina*[35] as mentioned by Prof. G. Tucci. According to the *Kaula-jnāna-nirnaya,* and its Hindi translation of the *Gorakṣa-śataka,* mentions Macchendranāth as the exponent of this cult. This hermit of Macchendra or Minanāth (symbolically associated with a fish, as Gorakhanāth with a cow, and a hermit of Kukuri pād with a dog) is explained as the master of the Yogic tenure of the mind, who has celebrated the truth of six-cakra (nerve plexus) to shine in the unflickering lustre of his soul.[36] This Minanāth is said to have received this sacred knowledge from Ādīnāth in a form of fish.[37] The sect of Nāth was further propagated by *Kanipā,* whose father was a fisherman, who caught the fish from which Matsyendranāth appeared. Kanipā, was instrumental for the uprising of the Kāpālika and Caryā tradition with the mystic composition of the Caryā songs viz, Caryāgiti. This Nāth saint is acclaimed as the transfusion between the Buddhist esotericism and

Hindu clairvoyance. He is officially acclaimed as one of the founders of the Aghori sect.

Nāth represents a lord in the strictly spiritual sense, also recurrent with the chief of the yogic mendicants. He assumes the leadership of a particular group of wanderers. They are depicted with a pierced ear, water pitcher of *Tumbā,* made of a dried gourd, *jholī,* a sack made of coconut's fiber, and *Chimtā,* iron twisters, and some times with a wooden stand for resting his arms and trident as their cult devices. Such mendicants are generally known *Kānphattā Jogi* in India and Nepal. Hence, the cliques of this faith are famous as the apprentices of Vatukanāth, Bhutanāth or Bhairavanāth. In this attitude of the cult image, Bhairava is embodied as a young mendicant besmeared with the remnant ashes of the cremation ground on his entire body bedecked with rosaries made of beads of *Rudrākṣa (Elaeocarpus Ganitrus).* In this exclusive position Bhairava is also a leader of *Gaṇacakra,* in lieu of his rank of Gaṇapati. Hence, in the cultural liturgy and ceremonies of the masked dances dedicated to Navadurga, Mahākali, Siddhakāli as Ganạpati is represent by *Hiphah dyôh,* and a stance of Kāla-Bhairava is lucidly accommodated to qualify this as the aesthetic congregation of a Caryā-yogic performance.

This is made more significant with the implication of *Gaṇacakra-nāyaka* with this performance for the impression of Nātha cult. This intercultural and interreligious blend and similarity with the liturgical relation, is significant through the tradition of Navadurga dance of Bhaktapur in Nepal. The offbeat aesthetic stance of nāth is fervently represented by the spontaneous assembly with nineteen-members as a Gaṇas. In this, a cluster of masked images depicting the spiritual spectrum of three spiritual qualities of Sattva, Rajo and Tāmasa are elaborated with the devotional scheme of Karma-yoga, Jnana-yoga and Bhakti-yoga, the concept of an endless cycle of bondage, or *Bandha,* in this world. Bhairava is also considered as *Kabandha,* as the master of the sprites or the agent of Mokṣa, one as the redeemer from the shackles of *Samsāra*. This state of liberation or Mukti, is defined as '*Nātha-swarupena avasthi*', i.e., the perfect realisation of Nāthhood in the *Gorakṣa-Siddhānta-Samgraha.*[38]

The Nāths are adherent to the yogis, masters of the esoteric knowledge, and the mental and bodily performers of controlling the uncleanliness of mind and spirit. This is through the mental and spiritual practice of self-restrain, control and absorption of human bodily components and sentiments. The yogis are forerunners and fervent practitioners of the nature of *Cakras, Ādhāras, Nāḍīs* and *Vāyus*, etc., within the body, not only as centers of physical and vital functions, but also as centers of psychical and spiritual experiences. Hence, they are spiritual and mundane tutors of Hindu social systems of the path of wanderers.[39] The wanderer's path of liberation also mentions the philosophical speculation on Sat or Sattva as the infinite beauty, or defined as the state of aesthetic here. The cosmos is *Rajo* or the state of ecstasy to be interpreted and expressed as the creative urge and spontaneity of the Divine Will to be beautiful. The perception of the Lord of Splendour i.e., Ānanda-Bhairava, takes delight in sporting with the finite self with a view to transmuting it into its own nature. Hence, the six limbs of the Bhairava are represented in the Yogic practice of the Hath as the embodiment of *Sadanga* in the iconic practice. This virtually reflects the devotional attachment inherent in the beauty of the incarnation of the Lord that really brings out the aesthetic meaning of reality.

However, these six qualifications are interpreted as six repugnant substances in the Tantra practice of the yoga, named as *Sadvikāras*, viz., *Kāma, Krodha, Lobha, Moha, Mad*, and *Mātsatrya*. This is conceived as the realm of six plexuses inherent in the human body, only conscious beings are aware of it. The technique of its arousal is Yogic, and its master is a Yogi or Nāth. Bhairava is also officiated as the nāth of the Yogic power of Kundalini, hence he is attired with serpents as his ornaments of seven realms viz., two serpents are shown as ear rings, one as a necklace or as a girdle, a pair of them on the wrist as a band, and a pair of serpents on the leg as anklets. This is to typify his mastery over the Kula-kuṇḍalini energy. One serpent is often shown as sliding over a strand of untied hair to reveal its potentiality of unveiling the secret of the Kula-kuṇḍalini. In order to cognate with the six schemes of yogic calibers viz., *Asana, Praṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna* and *Samādhi*, this deity is philosophically characterised in iconography with six limbs. However, this varies with the eight limbs that denote the *Aṣṭāngika* form, including the two additional ones of *Yama* and *Niyama.*

Normally, the patron deity of Pacali Bhairava is shown with six limbs, this asserts with the six realms of plexuses. They are symbolically corporate with the *Kriyā-yoga*, hence represented by the imagined plexus formed into a shape of lotus or cakras. As the lotus exists with three different levels of a seed: into the mud, a stalk in water in the effort of reaching the surface, and eventually reaches the air and blossoms in the direct sunlight. Similarly, human spiritual life is also symbolically represented by these three levels of awareness viz., mud, represents darkness or the level of ignorance, the stem represents endeavour and aspiration of a man, and the full blossomed stage represents the brilliant sun as of the stage of illumination of higher consciousness. So, with the accreditation of Bhairavas of Kāla-Bhairava denoting the muddy stage of consciousness, Śveta-Bhairava is of aspiration, and Mārtaṇḍa Bhairava represents the full illumination as a sun to correspond with the Yogic stance of this deity. These three concentrations are deemed as the psychic centers of *Ājnā cakra*, the point of confluence where the three main Nādis or forces of *Idā, Pingalā* and *Suṣumnā* reside to merge into one stream of consciousness and flow up to the temple of Sahaśrāra.[40]

The plexus of six Cakras are visualised specifically as (1) the element of earth represented by *Mulādhāra*, the element of water represented by *Svādhisthāna*, the element of fire by *Maṇipura*, the element of air is with *Anāhata, Viśuddhi* and *Ājnācakra* is typified as *Ākaśa* or ether in element. Hence, the popular term of Bhairava is fused by this term of *Ākāśa-Bhairava* to indicate his supreme potency for the obtaining of the blissful state of mind.

In the yogic perception, the 'ego' or *Ahamkāra* is the source of iconic origin of the divinities, humanities or even brutalities due to its possession of the spiritual body. It does not reside in the physical body, because this ego is not physical at all. It dwells in the subtle body, and moves under the currents of Nādis, the eternal nerves. The human body is incorporated of 72000 Nādis to be acted upon as the conduits of *Praṇa-Śarīra,* this is closely cognate with human ego. The iconographic imagination of Bhairava is transmitted from this stream of ego to personify his yogic evolution of the *Praṇa-Sarīra,* hence the embodiment of the 72000 Nādis are represented as (7+2 = 9) in Numerology to denote the existence of nine principle gates, *Navadvāras* in human organs. The atrocious keepers of these nine gates are *Navanāthas,* represented by the iconic and non-iconic forms of Bhairavas. Hence, Gaṇeśa and Bhairavas are iconically significant as the keepers of the esoteric gates represented by these nine streams of the vital fluids existing spiritually in the human organs.

This intuition is learned from the process of yogic practice. Hence, in the Nepalese tradition, the role of Yogis and nāths are important as the spiritual pathfinders accredited duly to the centres of the towns and squares as their rest houses to comfort with these mendicants in Newar architectural planning of the medieval age. The construction of *Kāṣthamaṇḍapa,* as it is accredited to the Saint *Lui-pā,* is fabulously accredited with the myth of being constructed from the single tree as due to the yogic process. It came to be the origin of the name of the capital of Nepal as Kathmandu.[41]

Nepalese tradition accredited with the assemblage of (1) Śveta-Bhairava, (2) *Hiphodyôh,* and (3) Kāla-Bhairava, form of Śiva (4) Mahādeva, and (5) Gaṇeśa are grouped along with Aṣṭamātrikās of (6) Mahākālī, (7) Brahmāyaṇī, (8) Māheśvarī, (9) Kumārī, (10) Vaiṣṇavi,(11)Vārāhī, (12) Indrāyaṇī, and (13) Mahālakṣmī. This group continued with the attendants of

(14) Hiphahdyôh, (15) Simbāh {Lion faced}, (16) Dhumbā {Tiger-faced}, (17) a pair of Mahāpātra and Nakin with the attribution embodiments of the musical instruments of (18) Taha-bājā and (19) Kāya bājā. In the symbolic image of Nepalese Bhairava the two musical instruments of Taha bājā and Kāya bājā also represent the embodiment of the Nāth attendant of Bhairava. In this aspect, the emblem of a sword represents his pretense as the lord of aesthetics, duly. Bhairavanāth stands as the role emblem of the Nāth cult, hence the mendicants of this sect are admirers or pathfinders of the Saḍanga yoga. They believe in six different realms of nature, therefore they follow the sectarian education of six façades of Āgamic institutions Āmnāyas.

The Local Concept

The unruly veneer and omnivorous practice of Bhairava dwelling in a cremation ground asserts to his vicious nativity and appalling nature in origin. His physiognomic appearance, attired with adornment of human bones and skulls cleaved from a body slaughtered by him to wear as his ornaments, and his attributes of a cup made of a human skull, and a saw (*Kartri*) made of human back bone, points to his derivation from a primitive cannibal society. This, on the other hand constitutes the admiration of animistic rituals and rites, even the acceptance of a human sacrifice to appease this deity that has its origins from an infernal expression of anger or from the pristine icon of antagonism. This infuriated deity is inherent to the sway of guarantor and ancestral deity to foster a patron and shelter with the non-Vedic and indigenous society that is attributed locally as of *Āju dyôh*, or a clan god among the Newāra communities in Kathmandu Valley. This substance is reflected from the cadence of Indrajatra festival, where the Vedic deity of Indra is captured as a culprit to tie and display him before the public and the court of *Aju dyôh*. Hence, during this occasion, the figure of Indra in placed on a wooden podium, raised with wooden posts as a bandit at every square and corner of this valley. This is placed just before the images of *Aju dyôh*, just like in Indrachowk, Hanumadhoka, Simhasattal, Yetakha, *Nyatapacho*, Tengala, Kilagala, Asan, Kelatole and so on in Kathmandu city.[42]

This tradition was incepted as a fashion to display wooden, or metallic masks or pot-images before the cross roads where such images of Indra are displayed, to celebrate this occasion as festival in commemoration of their overpowering of Indra. The image is escorted by *Dāgins*, mother of Indra, as a rescuing agent to free her son kept under custody as a thief by the populace of this valley. As the popular myth of Indra, mentions that as he descends to pluck the celestial flower of *Chaswāna*, an essential liturgical ingredient to worship the image of Lord Śiva, for his mother, he was encaged by the gardeners (Gathus) to punish him for his mischievous deeds.

Hence, Indra was tied with a rope and placed on the higher alter to punish him before the court of Ākāśa-Bhairava or *Āju dyôh*. This mark the festival of *Indrajatra* in Kathmandu valley. This folk belief asserts the domain of influence of Bhairava in this valley. The story circuitously represents the psycho-yogic practice of control over the physical organs, or the set of ten *Indriyas* of human cranium i.e., five mortar organs (*Pannca-Karmendriya*) corresponding to eyes, ears, nose, tongue and skin composed of a five sensual organs (*Pannca-Jnnānendriya*) of visual, audio, odour, savour and emotion, to the yogic practice. However, this in regard with the Vedic tradition is a personified anthropomorphic form of a commanding deity of Indra. Whereas this amalgam of ten organs i.e., five sensual and five mortars, are in this valley envisioned as a human cranium shaped in a sheaved form of a human skull with the personification of a pot head of *Āju dyôh* or Ākāśa Bhairava. Hence, in public during a festive occasion of Indrajatra, this yogic concept is locally represented by the imprisoned form of Indra before the portrait and shrine of Ākāśa-Bhairava, at Indrachowk of Kathmandu.

This trend of the concept of this deity was fashioned in Nepal during the late Malla period as confession of the culprit before touching of the *Bhairava śilā* or Bhairava, the oath-taking stone or image in the court. Hence the image of this deity is consecrated in Nepal as the form of judgment to the populace. This influence is embellished with a veneer of *Siddhā,* or a mendicant of Yoga, to accredit him as a resident of the cremation ground.

The physical veneer of Bhairava is attired with serpents as his ornaments, a garland of human skulls, and cloaked with a garment made out of human bones. These are some evidences to recognise his derivation from a tribal rituals of primitive animism. His dreadful appliance of a halved-human skull is operated as a cup to drink human blood, and his staff of *Khatwāng,* made of human leg bone of *Hibula-Tibula* with insertion of a set of three skulls of skeleton, human and divine, represents his qualification as the lord of three worlds viz., *Deva, Nara* and *Preta Lokas.* It also hints at his origin from the crematorium, and three principal modes of adulation of Pasu, Vira and Divya Bhava practice attributed for his outrageous spirit. One of the most unswerving attributes of Bhairava image is a cleaved skull of Brahmā, a Hindu god of creation, clutched in his lower left arm. This attribute asserts his hostile character towards Vedic liturgical practice, and his accusation of carnage of a Vedic deity of Brahmā i.e., *Brahma-hatyā.* This grisly act of carnage of the chief Hindu deity of creation, also mythically envisaged his origination from the non-Vedic spirit. This mythical episode is further revealed by the conflict between Brahmān of Purānic and Bhairava (a fierce form of Śiva) of Yoga-Tāntric traditions. Both of these deities stand with the reception of adoration as '*the deity of procreation*' in respective tradition. Hence, their dispute originated from the mythic story of contesting their superiority, at which the Vedic lord of creation was found guilty for his egoistic act. Both of these reprobated divinities are dispelled from the glorious bastion of heaven for their slander and false-speaking of Brahmā and punishment of beheading him by

Rudra-Śiva. These Hindu deities, disgraced for their repugnant characters, made a straight passage for the glorious victory for Viṣṇu to be elevated subsequently into the pantheon of Vaisnavism.

In the Rudra-yāmala tantra, Liṅgapurāṇa and other Purāṇas of Hinduism assert the contest between Brahman and Viṣṇu for the influence of adoration of the Supreme God. Both were greatly eligible for the post. They were effusively prepared with their mounts of a swan and a swine (Viṣṇu, by then did not have *Garuḍa* as his vehicle, neither a serpent of Śeṣa is associated with him to assert his incarnation theory. Only a Vedic concept of the *Emuṣā-Varāha* seems prevalent then. Hence, Viṣṇu is depicted as assuming a form of a beast in these stories). This circumstance of Rūdra-yāmala is depicted as meant for a pursuit and examination of the creation and the conclusion of the self-emanated form of Śiva-lingam (*Lingodbhava murti*).

For this, Brahmān divided himself to trace the end that defined the conclusion of this self-emanated (*Svayambhu*) shaft. At this, Viṣṇu began to explore its source by boring into the depth of this earth to identify the establishment of this magnitude of a shaft. In this attempt, Viṣṇu came up fruitless, and surrendered before the Almighty for his inability to trace his origin. Instead, Brahmān lied to falsely assert his success by plucking a flower of Ketaki, and picking a Kāmadhenu-cow from heaven to assert this shaft ended up in the heavens. At this, the infuriated Śiva assumed his wrathful form of Bhairava and sliced his false–speaking head by the nail of his little finger. For which, the Bhairava was expelled with an accusation of homicide that ultimately raised Viṣṇu to his cult of distinction. Later on, these disputes were reconciled under the influence of Vaiṣṇavism with Hindu idealism and norms of worships attributed to Rūdra-Śiva, a symbolic form of phallus (Śiva-lingam), and anthropomorphic form of Brahmā with his four heads. However, the sect of Braḥmān became insignificant under the comparison of the spread and popularity of the Śiva-Rūdra or

Rudra-Śiva, that later went on to develop into the independent sect of Śaivism. This sect became complete with inclusions of dynamic forms and attributes of Śiva as the creator, nourished, bequeathed with a science of medicine, performing arts, aestheticism, and liberation, bestower of life and death in his benign and fierce attitudes, executed to worship in anthropomorphic and symbolic forms of Śiva as Mahādeva.

Śiva-Rudra Form in Nepal:

This stone image preserved in the National Museum of Chauni in Kathmandu, reveals the posture of dance of a five-faced (virtually four headed) *Pañca-vaktra Sadāśiva* stepping over the back of Nandi—the bull, which is his vehicle. Previously, this image was noticed from tenure of Vīr-library, and then it was recognised as a Saiva icon of Sukhāsana category with the resounding embellishment of *Muṇḍa śrinkhala*, the garland of human skulls, by a local scholar.[43] He implicitly attempts to identify this image with the historic sect of Muṇḍaśrīnkhalika Śaivism of ancient Nepal (Fig.1).

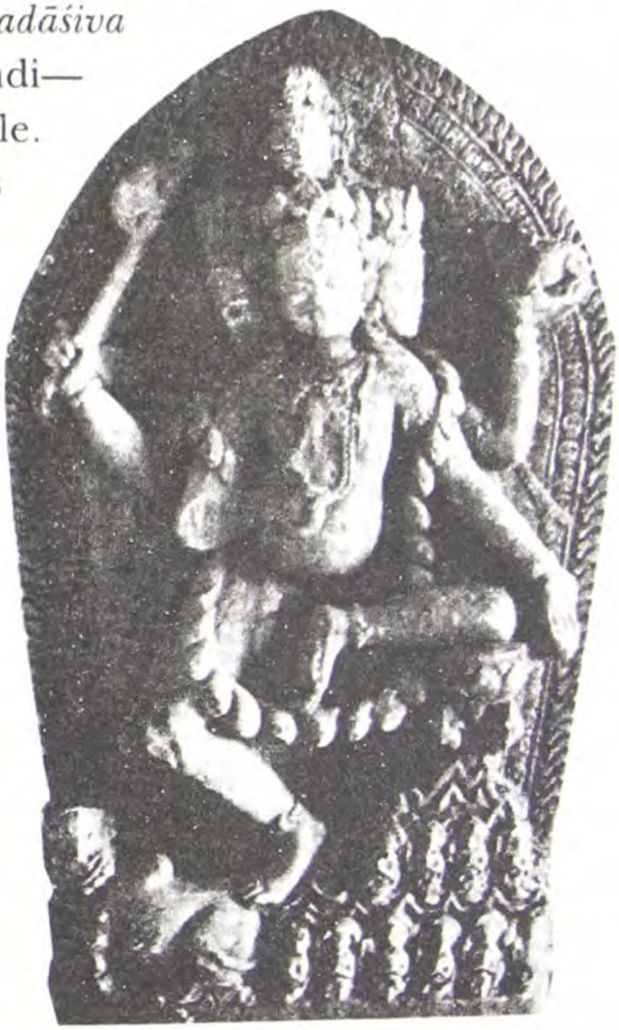

Fig. 1: Rūdra-Śiva (Bhairava) Image from National Museum of Kathmandu/C.15th Century AD.

This inimitable image reveals the iconographic form of four-armed Śiva in the most celebrated pose of Tāṇḍava. This stance of a dance is illustrated amidst ten ferocious attendants as a petty group beneath his upraised left leg, and folded over to tune with the pretense of dance in this image. These trivial images can be sorted out as the cluster of ten followers in lieu of the unruly hordes among the eleven affiliates of Vedic Rūdragana i.e., *Ekādaśa-rūdra*, the leading one is apparently shown in a dancing spirit of *Rūdra-Śiva* in this figure.

In this image the principal category of Rūdra-Śiva is depicted as four-faced Bhairava with four-arms. The upper-pair of arms is depicted in the attitude of wielding a hatchet to reveal his atrocious (*Raudra*) form. The cupola of a human-skull is shown seized by the upper left arm to typify this deity as belonging to the Kāpālika tantra. The skull cup is shown gripped by a raised arm above the faces of this deity; this stance is unusual in later tantra iconography of Bhairava images of medieval Nepal. The distinct attributes of the hatchet and the cup also matches the attributes of the Pāśupata-Kāpālika tantra of this region. The spiritual impact of this is also suggested from the iconic stance of Ruru-Bhairava of the Aṣṭa-Bhairava. The prominent right arm of this deity is shown resting close to a chest revealing a promising posture of *Abhaya*. Correspondingly, the left one is suspended below is his left knee zone in the attitude bestowing of boon or *Varada*. The most conspicuous feature of this image rests upon the representation of a garland of human skulls or the *Muṇḍaśrinkhalā*.

This emblem is significant admitting as it does, the blending categories of Vedic Rūdra-Śiva into the Tantric perception of Bhairava iconography. This transformation is clearly visualised through this vicious idiom, and emblematic representation of the appalling iconography of Bhairava in medieval Nepal.

BHAIRAVA IN THE BUDDHIST PERCEPTION

Bhairava is contemplated basically in two shapes viz., (a) *Anthropomorphic form* of a guardian to represent his innate nature, and (b) *Philosophic form* of his celestial roar that equates him with a philosophical embodiment of the spiritual commandant or the sacred reverberation in Buddhism. His symbolic emblem of a sword is a guarantee of protection from tribulations, and a sacred permission to enter into the esoteric realm of wisdom. His spiritual commands of the *Adyaya*-wisdom have engendered the epitome for the non-dualistic vision of Buddhist tantra, specifically on the philosophical approach of the absolute form of *Śunyatā-Jnāna*, the grasp of the absolute void. Hence, this insight is recommended by the iconographic depiction of Buddhist form of Mahākāla, at the porches of Buddhist monasteries. This is to signify the essence of Kālacakra form of tantric Buddhism, in association with the Sahajiyā cult embodied with the songs and dohas (or sacred song) of Siddhācāryas.

Kālacakrayāna is often labeled as the off shoot of Vajrayāna tantric Buddhism. But in many places and respects, Buddhist tantra has been categorised into three schools viz., Vajrayāna, Sahajayāna and Kālcakrayāna, the influence of its medieval domain is noticed from the three principal regions of Nepal, Bengal and Tibet. This system has been discarded by L.A. Wadell as unworthy to the Buddhist mainstream of philosophy for its involvement of 'a monstrous and poly-demonist doctrine ... with its demonical Buddhas. In this regard, S.B. Das Gupta has tacitly accepted the views of Wadell, considering its basis in Sanskrit texts of the *Kālacakratantra*, the *Vimalaprabha* and the *Sekoddeśa-tikā* for upkeeping with the tradition of Vajrayānic attempts of explanation of the entire creation within this yogic body.[44] However, in the tantric concept, the Buddhist deity is ultimately caused by the universal emptiness or *Śunyatā*, the philosophic tenet of which has been urged by *Aśanga*, during the fourth century AD.

However, this does not mean that the genesis of the iconic perception of the fierce form of *Śunyatā* was then applied to interpret the iconographic stance of Bhairava. The perception of Bodhi-citta and its embodiment of Bodhisattva, were prevalent then in a serene form rather the aggressive one. The core precept of Śunya of the *'infinite self'* was contemplated through the meditative mind with the essence of the Guhyasamāja-tantra as it is a transformative substance of the *Kāya, Vāka, Citta* and *Guhya*, but there were differences of iconic perception as such of the Bhairava. However, this was only after the submission of the tantra texts of *Advayavajrasamgraha*, the perception of 'The form of the deity is nothing but an explosion of Śūnya. It is by nature non-existent. Wherever there is explosion, it is Śūnya in essence.' [45]

The Idealism of Buddhist Bhairava

In the philosophic embodiment of Buddhist Bhairava, he is represented through the acoustic and spiritual forms. In his auditory form Bhairava, represents the true standing of spiritual accent however deep sunken into the norms of Buddhist spirituality. Hence, they appeared as a soft and mellifluous accent to personify with the concept of *Mañjughoṣa*, an embodiment of Buddhist Wisdom. This Mahāyāna Buddhist stipulation of embodiment of wisdom is blended with a spiritual resonance and liturgical notion of the character and category of *Vrihaspati* from the Vedic age. This essentially corresponds to the commencement of a propitious tone of voice or the prayer conferred on the preamble dedicated to the Ganapati during the Vedic age.[46]

Bhairava is extolled as Vajrarakṣa; Vajrayakṣa members of the assembly of sixteen-Buddhas in the spiritual version of Buddhist hymns of *Nāmasangiti*.[47] Similarly, the term of Mahā-Bhairava distinctly appears with his accomplice features of other Khaṇḍa-kapāla, Hayagrāva, Ākāśa-garbha, Mahāvāra in the Buddhist Tantric texts of Sambarodaya tantra.[48] Bhairava germinates from a Pitri-tantra or the 'paternal aspect of practical education' emerged from *Karuṇā* or compassion, also termed as *Upāya Tantra*. His embodiment of the Buddhist compassionate form is also regarded as an Advaya-tantra.[49] Hence, this deity is shown in a blue and white iconic form exhibiting the symbolic attributes of *Adyay-jnāna* or *Vindupātra Mudrā* by his principal arms.

In the concept of Yogic meditation of Buddhism, Bhairava is considered as a primeval resonance of Bodhi-citta. This solemn quintessence is the infinite Spirit contemplated by the cavernous depth of meditation to take the form of Mind-sky, or *Cittā-Ākaśa.* The sky of the Mind emerges with a vast horizon of bluishness during the profundity of meditation to be identified as *Cittākaśa.* This frightening horizon echoing with the vibration of Mind is an origination of the Bhairava, in its sense of etymology to represent a frightening sound. This deep sound is contemplated by the iconographic standpoint of a blue image of *Ākāśa-Bhairava* to this substance. Hence, the colour of blue is a representation of the mind-sky appearing during the meditation in tantric Buddhism. This is filled with innumerable visions and scenes, until at last, like sparks the Bodhicitta appears.[50] This ember and precision of preamble resonance was later termed as the iconic form of *Vajrasphoṭa-Bhairava* by the Sanskrit iconographic texts of the tantric Buddhism.

This spiritual pursuit is continual with a visualisation of letters of the alphabet as Vija-mantras or *Vijākṣaras* of the basic syllables, which gradually transform into the iconic shapes and forms of deities. They appeared at first as indistinct, and then it went on changing into the perfect, glorious, living forms, the embodiments of the Infinite one.[51] This gradual course of fruition of intangible mores of adoration is transformed into the tangible shapes of the icon in order to visualise the object of precision. This evolution is mentioned with the ranges of iconic vistas of pleasant and wrathful emanations of divinities contemplated during the meditation. In this consequence, the remote dark space of purring resonance of *Hum-kāra,* a seed syllable appeared from the absolute void or *Śunyatā,* is typified as the depth or a '*Vajra*' in tantric Buddhism. This particular stance of the *Vajra-humkāra* is contemplated as the origin of the fearful emanation of the Bodhi-mind construed as the Vajra-Bhairavas in a manner of a fierce icon of tantric Buddhism. This absolute void is also impeccably perceptible with the pristine form of primeval or Ādi, envisioned with the preamble resonance of contemplation as Ādī-Bhairava or Vāka Bhairava for the lord of primordial Speech, in spiritual essence. This deity appears before the meditative mind in a manner of violent Bodhicitta, the most violent shape conceivable in an awe-inspiring form, with disheveled hair, and with violent and frightful weapons and dress. Incidentally, these iconic perceptions of atrocious deities are visualised in a regular course of meditation. Hence, these iconic stances of Bhairavas are termed as Jnāna (a wisdom) Bhairava, Vijñāna (a conscience)-Bhairava or even Manthan (a discourse) Bhairava, to identify the stages of the contemplation of visualising the ultimate substance of Bodhi-citta, or the ecstatic Mind.

Hence to indicate the temperament of placid and violent minds, the images of serene and vicious deities that equate with Bodhisattva appear in the series of iconic emanation of Bodhi-Mind. In this consequence, the idea of the Buddhist pantheon germinates with the elemental representation of the philosophic embodiments of Mind into different matters of the incarnating Buddhas, of the past, the present and the future with the essence of the tantra in early medieval Buddhism. This is more pronounced with the iconic perception of the Kula, or families, of the meditative Buddhas or Dhyānī-Buddhas (the Buddhas were not real but contemplated and visualised through the Buddhist version of practice of the yoga tantra). The five consecutive *Kula* (by the impact of the *Kaula-tantra*) or family and consorts of Buddhas, Tārās and their offshoots of Bodhisattvas, are gradually preceded by the five philosophical elements of Skandhas, or the physical aggregates of this practice. These five elemental aggressions constitute the Universe as: a form (*Rupa*), a sensation (*Vedanā*), a name (*Samjnā*), conformations (*Samskara*), and a consciousness (*Vijñāna*). Sādhanāmālā,[52] the Buddhist compendium of iconographic texts, have incorporated with as many as 312 principal deities those that are realised or visualised during the intense meditation. Nispannayogavali also includes different iconic and Maṇḍalic forms of Bhairavas and Mahākālas as well.

The Buddhist conception of the Sunya Bhairava of Svayambhu is unique in itself to authorise the nihilistic approach of this cult, said to have been established by Sankaracharya (C.788-820) if this Ācharya is of primordial one).[53] This Adi Sankaracharya said to have consecrated six Bhairava images in order to protect the sacred shrine of Svayambhu stupa. The eastern staircase of Svayambhu hill is consecrated with this non-iconic shrine instead of a stone post of Śunya Bhairava. This post is often painted with the triple eyes and a nose to indicate its importance during major festive occasions dedicated to the main shrines. This deity is considered as the lord of goblins appearing often in a shape of a bulbous whirlwind in this shrine, and a ball of putrid cloths called *Bhwāthah-gwārā-Khyāh.*[54] Local belief asserts that the worshipping of this icon can reduce the malicious effects of these goblins existing in the staircases of the Svayambhu. The six Bhairavas of Buddhist concept are consecrated accordingly:

1. *Śunya Bhairava:* consecrated as the non-iconic shrine at the eastern stair case believed to be existing along with his Śakti.
2. *Ākāśa or Sphoṭākhya Bhairava:* existed at the western hill of Svayambhu.
3. *Vāyu Bhairava:* in the south western corner in the wood of Svayambhu hill.
4. *Pātāla Bhairava:* in the lower periphery of the eastern hill of Svayambhu region. It is a resident of Tejasa Bhairava or Pātāla Bhairava.
5. *Apa-Bhairava or Asitānga Bhairava:* this is a residence at the upper citadel of Svayambhu to the east; this is also considered as Ksetrapala as the residuals of worshipping are dumped over here. This shrine is also non-iconic in character.
6. *Prithvi-Bhairava:* This non-iconic shrine of a ferocious deity is deemed at the southern province of the Santipur cave on the top of the Svayambhu hill.

All these inculcate the cosmic embodiments of the Bhairavas as representing the six dimensional elements of the mandala cosmogony via, Upper, Lower, Eastern with blue sky. This represents Sphotakhya to the east, the wind at the south indicated by Vāyu Bhairava, the water to the west is represented by Apa Bhairava. However, the term of Asitanga represents the Sun in the Hindu theology. In this regard this deity could be representing the sun or the element of fire instead of the water. The shrine of Prithvi Bhairava is allocated at the hill top along with the vicinity of the cave, to indicate its direction of the north to the mandala. The mentioning of these shrines is indicated in the Svayambhu-Purāṇa, the Newāra Buddhist amalgam of the Mahāyāna and early tradition of Avadāna stories, compiled during fourteenth or fifteenth century in Nepal. The modality and the format of this Purana are derived from the Hindu mythic touch in Buddhism implemented during the medieval age in Nepal.

This is principally motivated to elucidate the cultural combination and translucent philosophic drift of the monastic tradition, hence after introducing the Ganesa cult in Newar Buddhism, Bhairava easily assimilated with the similar standard of the sentinel deity. The Advaita maxim of Sanakracharya and its inbuilt concept of '*Jivai va Brahma nāpara*', was fascinated to dissolve into the spirit of '*Adyaya*' in the adamantine notion of Buddhism introduced by Abhayakara Gupta during the tenth and eleventh century. Bhairava went on with both of the reflecting streams, or the inner and the outer ambience of tantric liturgy. This leads on to a construction the human embodiment of the living deity as they were descendants of the Yogic Alma Maters.

Anthropomorphism of the Guardian Deity

The earlier group represents the external appearance of Bhairava as of a fierce deity with a *Yidam* characteristic, but tamed as a guardian or *Dharmapāla* in Buddhism. This form existed with his

Yaṣka characteristics, that leads to the growth of Bhairava tantra in the *Sambarodaya Tantra* of Buddhism. In this consequence, his rank equals the status quo of Bodhisattvas, but it is occasionally considered to assume the form of *Yi-dam* to escalate his status then equal with the Buddha in esoteric Buddhism. Hence, the form of *Hayagriva,* literally implies with physiognomic characteristic of a horse-headed (*therio-anthropomorphic*) form in Sanskrit.

This also spiritually interprets the state of enlightenment of the six spheres of knowledge of this mundane world in the Buddhist pursuit of *Saḍākṣari-avalokiteśvara.* This is also widespread as '*the deity of six alphabets*' in Buddhism, akin to the Bodhisattva and adorned as the image of Bauddha Sangha, or Buddhist monastic communities. This icon is emblematic, and was principally worshipped by the merchants and tradesmen of horse-dealers for their success in any endeavors. However, a horse-like deity is not considered as a principal spirit, but a caretaking and protecting agent of animal husbandry and horse raisings. His icon is considered as capable of frightening and propelling the demons away from the stables by neighing like a horse. Hence, this deity is typified as *Hayagriva-lokesvara.* When invoked, he also announces his

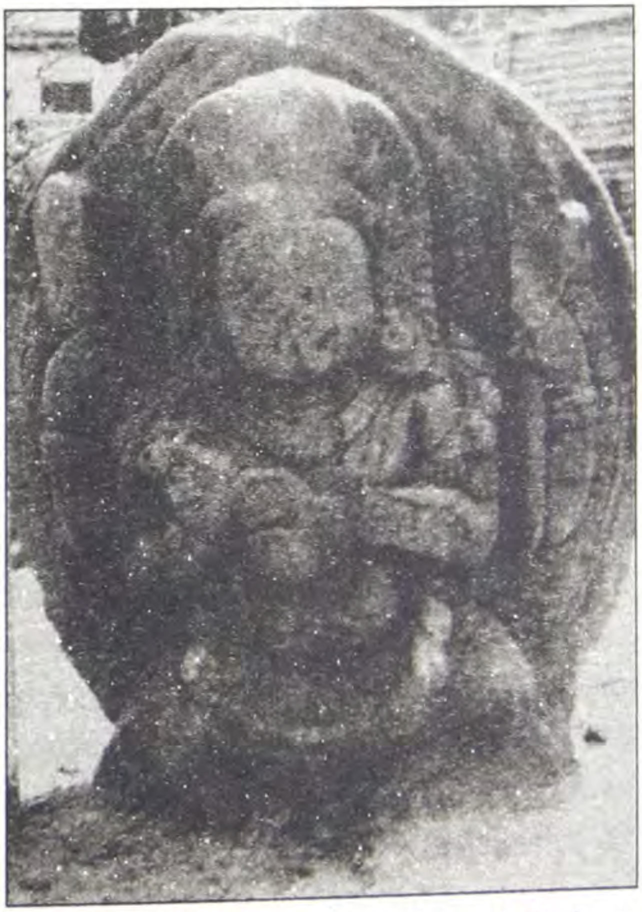

Fig 2: The icon of guardian deity of Bhairava with his four arms displaying the unique attributes of chopping knife and standard by his rear arms.

arrival by neighing his presence, hence represented in a horse-headed form in the iconographic arts.

The early set of four Buddhist Bhairavas are mentioned viz., *Harisiddhi, Hayagriva, Ruṇḍa-kuṇḍa* or *Rudra-kuṇḍala* and *Lupta-samhara* also known locally as *Harisiddhi, Lutabāhā* and *Tyāñkā* Bhairavas said to have developed during the advent of Matsyendranath in Nepal mandala. However, the most accepted among the fierce deity common among the Buddhist is Vighnānataka or the impeller of hurdles. This icon is deemed to be worshipped for avoiding of obstacles during the initiation of auspicious occasions among the early Buddhist community. Bhairava is mentioned as emanating as a corporeal Mind or a form of *Bodhicitta* thus equating it with Bodhisattva in the tantric Buddhist texts. His spiritual duty is defined as to protect and defuse the dharma. The universal appearance and ornamentations of this infuriated deity are entirely bedecked with varieties of snakes in ear, neck, chest, belly, and limbs symbolising at his realm of Nāgaloka of the western route, as well as the fundamentals of the sacred powers of serpents.

Bhairava is equated with Bodhisattva in medieval Nepalese iconographic text translated and compiled during the nineteenth century as Dharmakośa-*sangraha* by Amritānanda Shakya.[55] This god is said to have subdued the serpent's realm of the western direction to enter the city of *Bhagādādôn* of Varuṇa Nāga for converting them in Buddhism. Bodhisattva was transformed into the fierce form of Bhairava in this city to order to vanquish those rival Nāgas stood to revolt before him. Bhairava then converted the venomous serpents into beautiful pieces of ornaments for his vicious form and became prominent as *Singitādô.*[56]

Bhairava is considered as the cult and quintessence spiritual image of *Avadhāta*, too. His vicious image is deemed as having emerged from the *Krisṇayamāri-tantra* and *Śrīvajra-Bhairava-tantra-pañjikā* authored by Kumāracandra, an Avadhāta of Vikramapuri Vihāra, in Tantric Buddhism. This trend seems to have originated with the concept of the four Noble Pithas of Tantric Buddhism to germinate the basic gates, or the *Bhupura* of the mandalic image representing Kāmarāpa, Oddiyāna, Purṇa-hatta or Śrīśaila and Jālandhara pithas of the Śaktism. This is the cradle and the orifice of tantric Buddhism include the inner cyclic realm of Dharma Nairātmya. Hence, the outer peripheral embodiments are conceived to have been protected by the fierce deity of Dharmapālas, or dreadful protector of the rule. This ruler is sharply shaped in a gawk of Mahākāla. In the works of a collection of twenty-six Buddhist Mandalas of *Nispanna-yogavali* of the twelfth century, Abhayakaragupta (c.1114)[57] has identified the equivalent from of *Bhairavavajra* to identify the Buddha, state of mind.

CHAPTER 2

THE ŚAIVA ACUITY OF BHAIRAVA CULT

Śaivism, a cult dedicated to Supreme lord Śiva is a remote faith of adoring an archaic male of oriental civilisation. This primordial male progenitor of human being is depicted in his manifold aspects benign and malignant temperament viz., *Saumya* as Śiva and *Raudra* as Rūdra or Bhairava, in his symbolic and anthropomorphic pretense. Both of these forms are emphatically deemed as latent images of precision and excellence to suffuse with the exalted state of emancipation.

The symbolic perception of Liñga worship

The instance of Liñga worship appears from the age of Patañjalī, (P.V. 3.99) and is stated as likeness (Prakriti) of Śiva in the literary tradition. This is mentioned as a liturgical entity of adoration, but not like any emblems belonging to that spirit. However, this emblem is a primitive motif of a male ancestor to the Śaiva creed. Its antiquity goes back to the primitive age. Its proto-historic evolution is clear from the Indus valley Civilisation in the Indian sub-continent. This antiquity of Śaivism is also emphasised by the numismatic antiques that were known from the age of Kuṣāṇa. This coin of Wema-Kadphises is stuck with this religious emblem to reveal his affinity with Saivism. This anthropoid image of Śiva holding the weapon of trident in his arm is struck in the reverse of this coin. This is related to a motif of a Nandi-bull as a vehicle. But it is devoid of the symbolic emblem of Śiva lingam as the object of worship. In this respect, it can also be surmised that this inclination of Lingam worship must have been established by the people of a lower status in ancient society, which became gradual with a devotional spirit of, just like *Vināyaka* trend, a creator deity at first, later identified as the devastator by his opponents of Vedicism.

This confrontation can easily be surmised through the Hindu mythological instances of Śiva as being a versatile redeemer and benign spirit to his worshippers. His names of *Āśutosh, Nilakaṇṭha, Tripurāri* is evidence enough at his gradual popularity among the other religions and faith as well as the embodiment of *Trimurti,* (the originator, the nourisher or preserver, and the devastator) was appreciate by the privileged orders of the ancient Hindu societies. It not only received and was acclaimed as the sect, but also fused with the then uprisings of the Vaiṣṇava sects. Later, the secular sect of Rudra-Śiva was made submissive to the sect of Krishnite Śiva-Bhāgavata. This combination later merged with the devotional stream of Bhāgavatas during the age of Patañjali. The significance of their sectarian existence was emblematically distinct by the faction carrying an iron-lance on their arm.[58]

This manifestation is visualised in the stone art of the Guddhimallam Śiva lingam in India dated around second century AD. However, in the iconic perception of Śiva, so-called as the Virupākṣa image of Paśupati Mrigasthali, the pursuit and the feature of this *Lingodbhava* icon of Lakuliśa Śiva can be identified in Nepal. This self-styled *Birupākṣe* image of Paśupati Mrigasthali is adherent with the archaic Śiva image in Nepal. This is popular as the image of Kali in local perception as well. But the iconographic pretence of this beautifully executed image is viewed differently. This stripped image is indigenous to with the ancient style and execution of the Gupta School of stone arts of India i.e., Deogarh temple arts of Jhasi, of fourth to fifth century only. However some scholars' viewed this image as belonging to the early Kirāta resonance. This icon is considered as blending with the early Mathura school of art to hint of the Śaiva iconographic spear-holding stance of a stripped Śiva. But the characteristic and the selection of mastery of execution in stone are quite different between these two schools that flourished consequently from the early Christian era to the fifth sixth century in the Gangetic plain. The iconic feature of this Paśupati image is revealed to correspond with the subsequent age group. The iconic bearing of a stripped model to this yogic persona of this ancient Nepalese stone art, is akin to the physical features of a Dravidian character.

This is augmented by a sculptural pattern of unkempt hair resembling the matted hair style for the Yogic posture. This so-called image of Virupākṣe or Śiva has triple eyes to rank this as a religious image. The three almond shaped eyes, with an upright one on his fore-head is matched with a style effecting matted hair similar to his naïve form of a Yogic convention adopted during the early Gupta School of art in ancient India. This icon is graced with a bent of trodden nose, and thickening lower lip to figure harmoniously in a plain setting of a celestial face. The global sphere of this divine skull has a noticeably collected pair of ears with clinging of beads of Rudraksa (*Elaeocarpus gainitrus*) attached to its lobes. The distinct mark of a third eye on a forehead is uniform of this icon of Śiva (Fig. 3).

This two-armed human figure is plainly identified with the iconographic form of Śiva and the clear marks of mythical signs conveys it as a sacred figure. Half of its body, except to its torso, is buried under the ground of Mrigasthali temple. The consecrated

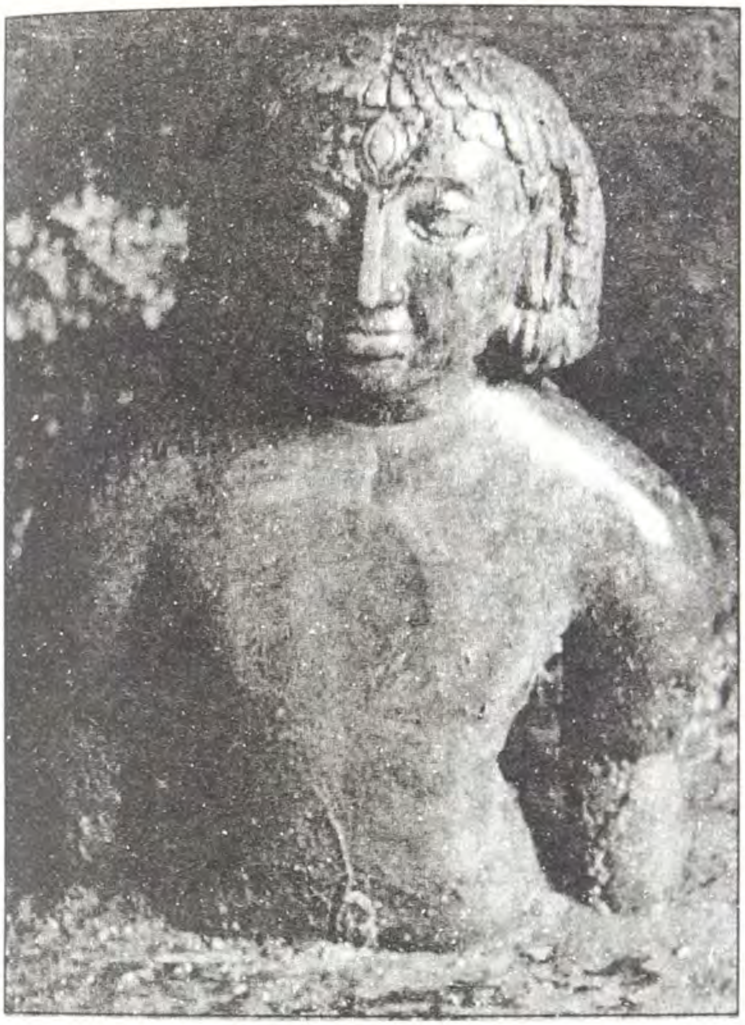

Fig. 3: So-called Virupākṣa, a form of Lakuliśa Śiva image of ancient Nepal circa fourth fifth century./M.J. Singh

position of this image is facing the south, a nude body, and the manifestation of a tip of an erected phallus beneath the ground to above the pelvic region of this icon, asserts its affinity with a Lakuliśa or Aghora stance of the Śaiva icon of ancient Nepal. It reveals that the archaic Śaiva school of art corresponds with the austere form by stands with the category of the Lakuliśa of the south face Śiva. This could most probably be the secondary prototype, after the Banjarahi portrait, for the medieval Aghora mukha portraits of fierce-looking Bhairava icon in Nepal. This gentle expression more closely fits with the Lakaula sect but can be considered as a prerogative for later model of Hāthōdyôh as evident through his facial traits except to a pleasant gawk.

The most important characteristic of this icon is based upon the revelation of the erected phallus (at present the lower portion below this point in the image is buried underground). Later on, this icon also avers with the initiation of Lingam for the revelation of its association with the Lakulin element, and Chatracaṇḍeśvara stance of Śaiva iconography.

The Pāśupata Connection

The cult of Paśupata Śaivism is ancient in Nepal. This sect is mention amicably earlier in the Licchavi inscription of Narendradeva in Patan predated to 658 AD. It epigraphically dedicates *Bhagavāna Vajreśvara*, at the same time also refers to the ceremonial feast thrown before the Brāhmanas and Pāśupata devotees as well. However, some scholars aver with this, mentioning it as a qualifier of the initiation of Paśupata sect in Nepal. Because this sequence conforms to the insinuation of '*Bhagavata Pāśupata-kṣetra*' is preponderance to the stylish of "*Bhagavat Paśupatibhattārakapādānugrihita*" epithet assumed by Amśuvermān (AD 605-621). This ruler was proceeded by a half century earlier to this charter of inscription. The present complex of Paśupatināth accommodates roughly a half-dozen of epigraphic records of Manadeva I (AD 464-527).[59]

This also emphasises at the antiquity of sacrificial magnitude of this shrine. It verifies the sanctification of Śiva-lingams by Mānadeva, and his queens of *Gunavati* and *Ksema-sundari*, and his daughter Vijayavati's contributions to their devoted image. These also exclusively emphasise the pervasiveness of the faith and liturgical trend of making similar Śiva-lingams during the ancient age. This is also further asserted by the contribution of images and dedication of the epithet of *Pāśupata*[60] by ancient rulers like Amśuvermā, representing the impression of cult practices of this kind. The Licchavi numismatics of Paśupati coins are also evidence for the substantiation of the wide spreading of this cult, and the non-iconic concept of Śivalinga worship in ancient Nepal.

However, in the sectarian concept of the early Pāśupata schools of Śaivaism, this seems to have been prevalent as the early four Śaiva schools of Śaiva, Pāśupata, Karmasiddhānti and Kāpālika quite comparable with the contemporaneous four philosophical Schools of Buddhism viz., Sautrāntika, Vaibhāsika, Yogācāra and Mādhyamika. The sect of Kashmir Śaivism is included in the Rudrayāmala tantra by the ninth century AD. It is also considered along with the Śaivasiddhāntis to state Kālamukha as the third recent school. This is due to their basics of reference and inclusion of citation by Srinivasa in the Vedānta-Kaustubha and Vedattama in his Pāncarātra Prāmānya.[61] Comparatively, some of the late myths like Śiva-Purāṇa mention these Kālamukhas as belonging to the adherents of the Śaiva school of philosophy. Likewise, Linga Purāṇa provides some clues on Vāma-Pāśupata, Soma-siddhanati, Lāngula, Kapāla-Bhairava and Nakula, along with the existence of the Mattamayuraka sect that flourished during the ninth or tenth century.

This sect is accredited with numerous shrines and scriptural works to conform to the icon worship included the main consecration inside the sanctum during the fourteenth century in eastern region of India. This was previously through the Virāgama School that refers to the four unique schools of Śaivas viz., Sāmānya-Śaiva, Purva-Śaiva, Miśra Śaiva and Suddha Śaiva. The Śaiva yāmala tantra is exponent to reveal the five faces of Śiva for the cradle of twenty-eight āgamas of the Pāśupata Śaivism.This bunch of Śaiva Āgamānta is accredited with contributing to the growth of later notions of tantra.

The Kāpālika and Kālamukhas were two distinct extreme offshoots of this system that influenced as *Atimārgikas* that brought about a revolution in Tantric practices of *āavasādhang*, *Lalitāsādhang* and the Tantric liturgy of *Pancamakāra pujā-paddhati* viz., a wine (*Madya*), a fish (*Matsya*), a flesh (*Māmsa*), a female concubine (*Mudrā*) and a copulation (*Maithuna*). The tantric mode of Rudrayāmala practice is said to have been inspired by the Śaiva sponsor Vasu Gupta in the ninth century, and by *Isānaśivagurupaddathi* of Srikantha during 1100 AD. The outcome was made more redundant by Abhinavagupta's *Tantrāloka* and *Tantrasāra* and Khemaraja's Pratyavijnā Hridaya in early medieval India. Whereas, it was accredited with the manuscript in Gupta characters on the Niśwāsatattva Samhita belonging to the eight century AD, traced by H.P. Shastri in Nepal Durbar Library authentic for the Śaiva Panca Sutras. It constitutes Laukikadharma, Mulasutra, Uttarasutra, Nayasutra and Guhyasutra that assert the tantric mode of liturgical practice in Nepal. This is further evident at the Karaṇapuja and Kamala-pataradala-puja performed by the Licchavi rulers in ancient Nepal.

The primary importance of these images, and the shrine of Pāśupatināth, though the initial one were detached due to immolation caused by Muslim wreckage, plundered during early fourteenth century in Nepal. The new one was replace by Jayasimharama Vardhan of Bhuvantarājakula of Banepa during 1360 AD, appears with a shape of the Mukha-lingam. This Śaiva emblem, with five consecutive faces on its upper circumference, is accommodated with a south face executed as of a Buddha in it. But in its iconographic and spiritual tradition, this image is culturally deemed as that belonging to a face of Aghora-Śiva. This perception of Aghora-Śiva culturally and spiritually blends with the later progressed Tantric concept of Bhairava in Nepal. This embodiment of a fierce Śiva is unanimously linked with the philosophic tradition of the fierce deities of Śaivism, that is coherent with the *Vāma* tradition identified by the tantra of Vāmakeśara establishing with the iconic perception of Aghora with the *Daksineśvara*, or *Daksina-murti, Ardhanariśvara, Chatracaṇḍeśvara* imagery, and the Ksetrapgla cult images of Bhairava in tradition. Hence, in the sanctum of Śivalingam, such varieties of images are dutifully consecrated to reconcile with the callous revelation of a spiteful form of Aghora Śiva.

Lingāyata

The term of Linga represents the Śaiva Universe. Śiva Purāṇa has acknowledged it as a 'Male sign.' This is meant for creation to be recognised through one manifested being only. This linga means a phallus, or a bestower of life. This is one of the methods used to channel the depiction of procreation into the specific form. This is under which the temperament of shapeless will be well represented.[62]

This early concept of Śiva-lingam is linked with progeny embodied as a deity of procreation. This primordial concept was associated with the Vedic and Upanishadic tradition to conform with his Vedic brand of a *Siṣna-devā* or the exalted state of Mahādeva. This cultural appraisal of *Svetāsvattaro Upaniṣad* was swiftly accepted as blending with a Vedic *Rudra* and *Sisnadeva* to gain a reputation of a calm and serene Śiva with his emblem of a well-erected Lingam as a taut shaft of *Sthānu.* This rigid shaft is also scrupulously linked with the Vedic appellation of Visnu. However this is without the notion of the conjoined form with Jalahari, a personification of Prakriti. Hence, this lingam is considered as a personification of *Tatpuruṣa* or that foremost male, that generates progeny. The compassionate propensity of āiva is acclaimed as equal to his saintly and healing nature. He is extrolled as the curer of disease, the propeller of obstacles and the bestower of generation. This is one of the reasons for his veneration of *Bhava* to him with the intention of the all-powerful god in Linga Purāṇa (2.13.7/380). Here he represents the basis of existence on this planet. The early sages have acknowledged him with his consort of the *Peace-of-the Night* (Umā); and his son is a planet of Venus. Hence, Śaiva is personified as the spring and promoter of the seven congenial worlds.[63]

This early perception of the primeval male, the seed of reproduction was ongoing with the Śaivite symbolism to connect with emblem worship offered to this deity. The antiquity of this practice takes us back to the Vedic society, whence this deity was embodied by a male genital organ of proliferation viz., a phallus or *Śiṣnadevā.* This male insignia is predictable as the essence of male progeny; this is implicated in the augmentation of human civilisation. In the subsequent age, this emblem is qualified to pair with the womanly emblem of Yoni, female genitals as evident in the clay tokens and ivory tablets revealed from the archaeological sites of Indus valley viz., Mohen-jodaro and Harappa. The symbolic image of yoni mentioned in the artifacts of the civilisation of this age proves the continuation and antiquity of this trait in this subcontinent. However, this meditative form of yoni very scarcely associated with Śiva to personify with the Lingam of this age of civilisation. But this spiritual believed perception was received much later as a religious emblem during the subsequent age of Hinduism.

Yet, it can only proves the implication of such ubiquitous medians of the worshipping of reproductive organs as heavenly embodiments. It is spiritually believed as belonging to the age of Nakulin or Lakulina sect of Śaivism evolved from Gudimallam in South India since the second century. The early reference to the Pāśupata Śaivism is traced from the inscription of Chandragupta II from which Lakulisa, the great exponent of Pāśupata sect, flourished in the second century AD in the Kathiawad region in India. The Lakuliśa Pāśupata is not similar to the sect from the Pāśupata, which is of a dualistic system, though both admit the same five primary categories; (1) *Kāraṇa,* (2) *Kārya,* (3) *Yoga,* (4) *Vidhi* and (5) *Dukhānta.* The term of *Kāraṇa-pūja* frequently occurs in a number of the Licchavi inscriptions of Nepal. However, it is stymied to assert the apt basis of this tenure of *Kāraṇa-pūja.* Many scholars have held different views in this regard. Radha Govinda Basak offered his opinion on its gist to symbolise as 'worship on festive days and other occasions.'[64]

It is believed that regular and continuous contributions from different levels of people, kings to ordinary men, were needed for the maintenance of the regular expenditure.[65] Dr. H.N. Jha mentioned the words of *Hetu* and *Kāraṇa* with the allusion from *Samayācāra*[66] Tantra to imply wine. This fluid is considered as nectar (Aṃrita). The holy pitcher full of wine was to be worshipped as the *Kāraṇa-kalaśa,* and placed behind the contemplated image of deity or a Tantric symbol made for the Tantric worship. This is at a new place was kept in *Arghya* called *aṃritārghya* for similar purpose. The rite concluded with worship and the offering of wines that was required to be drunk in sufficient quantities[67] by the initiated devotees. This act of *Kāraṇa-pūja* was believed to please the deity who would bring them the state of liberation or Mukti to the Vāmācāra followers. There are no offerings possible without wine, along with a maṇḍala and the worship of flowers and incense, illumination of light (*Gandhapuṣpa Dhūpa Pradīpa)* and chanting of mantras as ***Japakādika, mandalyam, Upalepanasammārjana, etc.***[68] as mentioned in the Gairhidhārā inscription of Narendradeva dated 583 AD (SE. 82).

Kāpālika

The term of Kāpālika in Sankrit formed out of *Kapāla,* the root meaning a human skull. This term is functional as a sectarian lingo to represent the symbolism of the great belief of Mahāvrata. This cult of Mahāvrata Sādhanā is sacrilegious, the followers are compared with Kāpālika by Caṇḍapāla, a commentator on Trivikrama-bhatta's *Nalacampa* and Gokulangth's *Amritodaya* (c.1700).[69] The *Kathāsaritasāgara* of Somadeva, Ksirasvamin in his commentary on Amarkoṣa also equates this Mahāvrata with Śaivism in eleventh century preferring to hold and bear a human skull as their cups or alms bowls. It is also named with a list, together with Kāpālina, Mahāvratin, Somasiddhāntin, and Tāntrika.[70] This atonement executed by Śiva to eliminate his social crime of the homicide of Brahmā remained as the model of Mahāvrata as mentioned in the text of Mattāvilāśa. This rigorous penance was concluded after soaking into the sacred river of *Kapāla-mocana Tirtha* in Ujjaina. This is a hideous party performed mostly by forsaken or wanton ascetics called by Aghori or Nāgās. The members of this wanton sect considered themselves as the truth-seekers and wandering cosmic-citizen in this earth, hence they behave as they were citizens of no-man's land, and totally detached from the mundane Karma or bondage of human lives and socio-cultural atmospheres.

The early cult of Kāpālika Śaivism is evident from the reference of Kapālin (a human-skull owner) mentioned in the Yajñavalkyasmṛti (circa. 100-300 AD). It is conferred with the instance of a penance performed by a Brāhmaṇa-slayer mendicant: 'with a skull (*Śirahḥ-Kapālī*) and a staff (in his hands), living on alms, announcing his deed (as he begs), and eating little food, the killer of a Brāhmaṇa may be atoned only after the course of penance of twelve-years.[71] The Maitrāyaṇī Upaniṣad as a hypocritical group wearing a red robes (Kaṣāyavastra) and earrings (Kuṇḍala) also mentions the mendicants of Kāpālika-Śaiva sects; these clusters are secluded, and are forbidden to mingle with each other by the olden social order.

This portion of the relevant text is considered as interpolation or addendum to the original text of late instant to denote the earliest sect of Kāpālika. The Prakriti text of *Gāthā-saptasati* is ascribed to the Sātavāhana king Hāla, but some feel it was probably compiled during the third to fifth centuries AD, and mentions a fresh female Kāpālika associate as *Nava-Kapālin*. She entirely besmeared herself with the funeral ashes from her young lover's pyre. This instance of a newly ardent young, or a fresh Kāpālikā is used to vow at the cremation-ground before the dead body of her lover.

This gruesome case offers the sacramental procedure of a fresh ordinance conferred on a novice affiliate of Kapāla-Bhairavī sect. Such Bhairavi is regarded as the principle Mārg of this sect, one of the most important elements of this esoteric sect that includes with five Ms or Paca-makāra viz., *Madya* (a wine), *Matsya* (a fish), *Māmsa* (a flesh), *Mūdrā* (a woman) and *Maithuna* (the sexual union). However, the tradition of this Bhairavi specifically goes with the esoteric hard-core sect of the Tantric mother-goddess practice of the Daśamahāvidhyā cult.[72]

The Kāpālika mendicants became common between sixth to seventh century in India, and simultaneously in Nepal. The famous Chinese Buddhist pilgrim Hsüan Tsang (circa. 630-644 AD) has succinctly related of those non-Buddhist ascetics whom he came across as a pack of Kāpāladhārins (a human-skull bearer) from Kāpisā, in modern Nuristan of eastern Afghanistan. This conforms to the spread and impact of esoteric Śaivism of seventh century AD. However, in the case of Nepalese history it is important to consider its archaeological documents asserted by the Śiva-lingam, including the Aghora image of his fierce form to its southern face. The Paśupati Śiva-lingam is accredited as established during the Licchavi age, but there is uncertainty about its dating that from 572 AD to, 606 AD, or even earlier to 450 AD as for the reading of Historian Baburam Acharya. However, a new scholar asserts a defence of its antiquity earlier to his assumption at 433 AD.[73] He detected this through the citation of the phrase of *Bhagavatah Paśupateh kṣetreh* meaning the prefecture of the lord Paśupati, from the instance of the epigraphic records of Pratihāra Dhruvasangha of the Paśupati Bhaṣmeśvara.

Kāpālika and the Buddhist Adaptation

The early Buddhist and Śaiva spiritual inter-exchanges are consistent between the streams of devotion and annotations during the abstruse epoch of Tantricism in India and Nepal. The Buddhist has uniformly venerated the sanctuaries of Śākta-pithas hallowed at Guhyaśvarī, Devīkoṭa, Kāmākhyā, Bhuvanèsvara, Vārānaśī and Jālandhara-Pīhīa etc. His all-embracing assortment of is reflect by his abstinent routine. More explicitly, there are intermittent proceedings of Buddhists adapted in Śaivism viz., a group of nine sages (Navanāthas) encompassing the faith of *Kubjikāmata*, as mentioned by Schoterman. The Buddhists with regard to this early abstruse faction of Kāpālikas have predestined them as '*a troop of hoodwinked performers*'.

These performers join in with the wanton sect of weird-performances of eating and drinking from a human skull, and wandering for the impulse of talisman and charismatic powers during the ancient age. The Buddhist Scripture of Lalitavistara, first stood to condemn them as 'fools' who seek refinement by smearing their bodies with ashes, wearing red garments (Kāṣāya), shaving their heads, and carrying a triple-staff (tri-daṇḍa), a pot, a skull, and a Khatwānga. [74] The particular attributes of a peculiar sect of Kāpālikas Śaivism, is distinguish by the hypocritical adorning of red-robes or Kāṣāya, and earrings Kuṇḍala, and they are mentioned as improper beings to associate with by the *Maitrāyaṇīya* Upanishad. Hence, this wanton class of devotees was proscribed by the Vedic society as well.

Similarly, in the legend of *Gāthā-saptaśatī*, the Sātavāhana king Hāla (in the first century AD)[75] is featured as an exponent of this hideous sect. This occasion is surmised as belonging to the third to fifth centuries AD only. This spurious text also briefly mentions a female apprentice of Kāpālikā tradition. She is described as wandering stark naked with ashes gathered from a funeral pyre of her own-lover to daub on her entire body.[76] From the witness of the ancient Hindu astronomer Varāhamihira (c.500-575 AD) the position of this sect of Kāpālikas was a show of austere practices as it contains in his text of Vrihatsamhitā. It goes as 'When the chariot of Rohini (an asterism) is intercepted (by Venus), by the Earth (becomes) and decorates with hair and pieces of bone and that seems to keep the Kāpāla vow, as if it had committed sin'. Varāhamihira speaks about seven groups of ascetics in a new text of Brihatjātaka (XV.1), each under the influence of a different asterism such as: the Śākyas under Mars, Ājivakas under Mercury, Bhikṣus under Jupiter, Vṛddhas under the moon, Carakas under Venus, Nirgranṭhas under Saturn, and Vanyāśanas under the Sun.

The Hindu age of Epic–Mythologies viz., the Mahābhārata and Puranical texts, also entirely focuses on *Śiva, Vāyu, Kūrma* and *Vāmaṇa*, to emphasise equivocally the progress of Śaivism in the ancient Gangetic plain. The latest of Vāmaṇa Purāṇa includes the established prevalence of the four principle sects of Śaivism viz., *Śaiva, Pāśupata, Kāladamana (Kālamukha)* and *Kāpālika*. However, the fourth principle dedicated to the Māheśvara cult is mentioned as *Śaiva, Pāśupata, Kāruṇika-siddhānti* and *Kāpālika* in the subsequent commentaries of *Bhāmaṭ* on the *Brahmasūtra-Śānkarabhāṣya* and *Ratna-Prabhā.* The third sect of *Kāladamana* is contradicted with *Kāṭhaka-siddhānt* of *Bhāskarācārya* and *Āgama-pramāṇya* texts of Yāmunācārya. Both agree to cite this as the sect of Kālamukha. However, scholars insist it important to mention as the fourth principle of *Sampradāya-catuṣṭya* of Śaivism.[77]

The Khnada-kapāla tantric text of Buddhism appears with the tradition of devouring of a ritual recipe of residuals in the skull cups, along with the attributes of the bone ornaments and utensils.

Kālamukha

This early sect of Śaivism evolved from an offbeat of Lakulīśa. The historicity of its sect founder is acclaimed first from the dedication of Mysore dated 943 AD. This mentions Munināth Chilluka as one of the earliest exponent of this sect by R.G. Bhandarkar.[78] The subsequent inscription is traced from 1078 AD. This refers to those ascetics famed as 'the ornament of Lākula School', and 'a hand of Lākula', but they do not specify any specific sect to support with the view of Bhandarakar.[79] In a subsequent document of 1103 AD Someśvara Sūri is recognised as a partisan of *Naiyāyika* and *Vaiśesīka,* i.e., equivalent to Pāśupata sect. This Suri was a promulgator of Lākula doctrine (Siddhanta) that blossomed as the Śaiva system.[80] The work of Lakulin is Lākulāmnāya, and this corresponds with the Kalamukha sects as well. This text composed in 1177 AD is stated as a bastion of this cult. This document decisively identifies Kālamukha with Lākulas, which goes unchanged in the Pāśupatas as well.[81]

The terms of Śakti and Jīva abounds with inscriptions as the characteristics of the Kālamukha sect. The adherents of this sect are mentioned as Nāgaśiva-Punḍita in the fifth record of 1183 AD. This is well received by two leading groups with their preceptor's identity, as the supplementary suffix of Śiva attached to their names.

Muṇḍaśrinkhalika

The Sanskrit term of *Muṇḍaśrinkhalika* represents the typical characteristics of a cult of Pasupatas fond of wearing human skulls as a garland. This cult is renowned for their persistent image shown as festooned with a garland of human skulls. This wreath of skull has given the name to this sect as *Muṇḍaśrinkhalika* to deem it as an esoteric embellishment of the fierce deity of Śaiva Yoga-Tantra. This cult of Śaivism is considered as a sub-section of the Pāśupata Śaivism standing in for the Vāma-tantra, or a ferocious cult. The impression of this sect can be notice from the inscriptional record of Sāngā dated 608 AD (AE 32 of Bhādra) Amśuvermān, the acclamation of which deserves to fuse aptly with the vicious appearance of this contemplated image of Bhairava as the leader of this nasty cult. The description of this phrase goes as:

'The scattered matted hair due to a blower of hissing winds originated from snakes' worn as the ear ornaments, of this deity. He is wearing a garland of skulls with dipping pints of bloods from the freshly shaved human heads on his neck, laughing out rightly, wearing an elephant's skin dipped and stained with fresh blood. this frightening guise of the lord Śiva (Mahādeva) contemplated awfully even by Pārvatī may bless you all.'[82] This epigraphic quotation is cited as the evidence of early perceptions of a livid aspect of Śiva. The benign aspect of Śiva is gradually transformed into the fierce stance of tantric Bhairava as the principal cult image later on. This description is used as Bhairava was popular then as a regular worshipping deity among the populace of Sāngā region during the Licchavi age in Nepal.

The cult of Śrinkhalika Pāśupata is also primarily mentioned on the pedestal colophon of the Pasupati *Chatracandeśvara* image. However, J.C. Regmi ascertains that the prevalence of this sect is traceable from the ancient inscriptional dedication of Paśupati Kailāśa belonging to the later Licchavi king Narendradeva of seventh century in Nepal. The prevalence of this sect of Soma-Siddhānt sect of Śaivism is sought to detect with a running phrase of '*krasomakhaduna*'[83] mentioned in the inscriptional records of Jisṇugupta. This colophon of the pedestal image of Paśupati Chatracanśdeśvara emphasises the preponderance of Soma-siddhānta Śaivism in ancient Nepal. However, its precise date of diffusion is uncertain, but is surmised that it was introduced during the seventh century AD in Nepal. This sect is celebrated as a fusion between Śiva and Moon (Candra) worships. This is corroborated further by a bearing of a crescent moon on the matted hair of Śiva in iconographic arts. The Śaiva iconic stance of Chandra-Śekhara is the mark of label for this cult image. This is only a conjecture, for the popularity of the sect was ubiquitous from the time of Licchavi rule of Śivadeva first in Nepal. This is also proved by the inscriptional allusion of a citation of '*Paśchima-candreśvara*'[84] from the early epigraphic colophon of Banepā in Nepal.

Siddha and Vira-Bhairava

Śaivism is referred to as *Śiva-vijjā* in the early sermons of Buddha, which was explicated by *Bhūta-vijjg* or exorcism by Buddhaghoṣa, the commentator of fifth century AD. Bhairava is not approved of even by the early āaiva followers of *Pāśupatasūtras*. This is an assortment of different names of Śiva except to this deity but he is not mentioned even in *Mattavilgsa*, the seventh-century drama. But, this is proceeded to identify the sect of Kāpālikas for the first time. However, the Śaiva spirit of Bhairavācārya has been evidently exposed in relation with this divinity in the *Harṣacarita*. Even this priest is not explicitly identified as a Kāpālika Tantric.[85] It appears as this naive sect of seventh–eighth century India, Śaivism was not identified with the Bhairava cult and image.

The concept of Heruka in Tantric Buddhism seems to have been introduced by the text of *Herukasādhanā* of Devākaracandra, Buddhist pedagogy of Bengal. This author was the contemporary of king Nayapgla (c. the first half of 11th century) and a disciple of *Maiteṛ-Pā.* He was also a contemporary of Kūmāravajra, a scion of Buddhist tantra, and author of the Cākrasamvara-*maṇḍala-vidhi-tattvāvatāra.* Bhairava is well introduced in tantric Buddhism through the Cākrasmvara tantra. This is envisaged through the mythical episode that relates as:

> Once this entire world was controlled and captivated under the influence of Bhairava and Bhairavī (also known as *Āli* and his consort Kālarātrī). Their influence was spread around the twenty-four corners of this world. They were famed as the recipient of numerous animal and human sacrifices on their sacred altars. This hideous sacrifice and the performances of the Kāpālikas were full of aggressive practices, which was widespread for slaughtering even Buddhist novices and monks into their sacrificial altars. This lead to a diviation from the honest and moral paths of true Buddhist ethics. Hence, being inept to this appeal, Vajrapānī counting the Buddha's five lineages requests Ādi-Buddha, Vajradhara for abolition of these novel practices.

Hence, appeased by their appeal the latter manifested his vicious emanation of Heruka-form of Cākrasamvara to subdue these malignant pairs of Bhairava and Bhairavis by trampling over them with his feet, and bestowed them with his gracious impulse of enlightenment and sacred blessings. In addition, a sacred place was secured for these deities by quietly converting them from the animosity to benign deity in the main abode of Cākrasamvara Manādala. However, the *Samvaraodaya* tantra also refers long lists of such malignant and fierce forms as Tathāgatas viz., Mahā-Bhairava, Heruka, Virupāksa, Ākaśagarbha, Kahṇḍakapāla, Mahākankāla, Kankāla, and Mahāvira, all these arise from the alien origins of tantra to this tradition.

Siddhanta Śaivism

Its philosophy incredibly connects with his conception of the annihilation of the universe i.e., *Mahārtha Samhāra.* He holds the perpetual category (tattva) of eternity that endures even after the universal annihilation, and stipulates, unswervingly or ultimately, of all the experiences empirical or transcendental. And this annihilation is caused by the creation of Māyā or Mahāmāyā, that merge back into the material cause after dissolution, and has its being therein in the state of non-difference, or unity, which is a mere potentiality for diversity. The sect of Siddhānta Śaiva admits creation is of two types: (1) Pure (*Suddha*); and (2) Impure (*Asuddha*) and that the Māyā also possesses two categories of creations. These are necessary conditions of empirical experiences: to be called as Māyā; and the results of which are evenly necessary circumstances of the transcendental experiences, which the transcendental subjects like *Mantra, Mantreśa* and *Mantra, Maheúa,* have. This is calling Mahāmāyā.[86]

Accordingly, he holds that at the universal annihilation all that constitutes the material condition of any experience, merges back into the Śakti, one of the dependent categories, on which we shall write in the proper context: and the Śakti merges back into the Mahāmāyā. Thus, this dualistic ïaivism holds with three prime categories: (a) Māyā or to affirm precisely as Mahāmāyā, (b) Purusïa and (c) Śiva.[87] Its philosophical concept is nebulous with the Pāśupata-Śaiva metaphysical embodiments of the Paśu, Pāśa and Pati. This school of Śaivism advocates the category of dualism. It argues that *Jīva* (entire sentient being) are candidly the form of *Śivarupa,* however they find themselves clinched or subjugated by bondage, hence they are vulnerable as beasts or Paśu.

Paśu: Meaning the entire beasts (Paśu) are a flock of Paśupati, the lord of animals, or herdsman, or the owner of cattle; the gentle aspect of Siva. The entire beasts, whether tame or untamed, are of his flock, and the souls of all men are the 'cattle' of this herdsman.

The term is used to denote '*a follower of Śiva, a soul.*' Especially, it is a term signifying the uninitiated person, the general and lowermost grade of a Siva devotee. Thus the tender symbol of this herdsman is watching his flock, that is identical with a Christian concept of a Jesus Christ represented as '*the excellent Shepherd*'.

This concept conforms to the Śaivite devotee for the realisation of a connection between these two as a protecting and benign deity.[88] In a spiritual sense, Paśu are considered uninitiated being a personification of a deaf and dumb beasts, they are forced to be tamed by the lord. The category of this lord is opposed to that superior one of the spiritual progress, but represented as *Vīra* or a Hero. [89] This *Vīra* is initiated as the perfected ascetic; conqueror of the forces of nature by his devotion. He is worshipped as a 'victor', one who has routed over his character of a beast and won a state of perfection. His category of asceticism is even equal to lord Śiva himself. He attains the Yogic perfection to become a proper spiritual leader or a super-hero, and no longer remains merely a human beast.[90]

Pāśa: The word represents a weapon of noose, in general. However, spiritually it represents the bondage of life and death or the impediment.

Pati: The lord, none other than Śiva himself.

The dualistic Siddhanta School admits these three primary categories of *Pati*, *Paśu* and *Pāśa*; yet it also mentions the thirty-six categories.

The Knowledge

The Lakulisa Pāśupata admits three means of knowledge viz., (a) *Perception* (b) *Inference* and (c) *Verbal testimony*.

(a) Perception or Vidyā: They are categorically divided into two modes of practices viz., (a) *Bodha-Svabhāva* or known as imperative knowledge and (b) *Abodha-Svabhāva* meaning non-imperative or

inconsequentiality of knowledge. Both are considered as progenitors to the consciences according to the Śaivite norms. This imperative knowledge is governed by two branches of perceptions viz., consciousness (*Vivekapravriti*) and General-knowledge (*Sāmānya pravritti*). The inconsequential form of knowledge is responsible for the generation of the absolute forms of concept (Dharma) and consequences of tradition (Samskāra).

Vidya			
Bodhasvabhāvā		Abodhasvabhāva	
Vivekapravritti	Sāmānya	Dharma	Samskāra

(b) Inference: This state of mind is experienced through the contact of *Citta* and inner-sense (*Antakaraṇa*). Its main motive is to enhance the memory, by merit, demerit, time, place and a power of will. This inference is of two kinds: (1) relating to what was perceived before in a particular (Drista) and (II) to what was perceived before in a general (Sāmānyato-dṛsta) aspect. This is further subdivided into two parts viz, (I) *Pūravat* and (II) *Seṣavata*. This is equivalent to the distribution of *Vītta* and *Avītta* categories of inference as mentioned by the Sāmkhya system. It also stands besides the Nyāya in the point of philosophic similarity between the Samkhya and Nyāya systems. For, the latter principally divides inference into triple categories. These philosophic instances, with exclusion of *Drista-purvavat,* are indistinguishable with those which were afforded by *Vātsyāyana*. This instance of *Drista-purvavata* is often evaluated with an allegory of, '*a man with six-fingers was seen before. He is the same*'.

(c) Verbal testimony: Śabda pramāṇa=Āgama—It represents the verbal testimony as a means of knowledge. It is the scripture emanating from this Lord and comes to the follower of religion or philosophy through an unbroken line of teachers.

Kāla: Psychological limitation

The second dependency category of Effect is insentient (Jaḍa). It is very much like *Pradhāna* in the Samkhya system, as far as the twenty-three categories, subsumed under it, are common to the Samkhya. It constitutes the psychological limitation, or condition, of the individual subject. However, it depends upon the sentient. It is under the control of consciousness as it is similar to the example of a chariot driven by many horses that is under the command of a charioteer.

Hence, in this regards Bhairava philosophically stands to represent the norm of consciousness, which is aesthetically acknowledged as iconographic art form to represent his position as a custodian of the sacred knowledge. This is also artistically conforms with his outer form of atrocious guise to reveal its tremendous qualification in one hand, and his command over a sacred stream and expression of mind or the spirit of esoteric conscience. This is not limited by the time, space and actions however perceptible from the mental and spiritual performances of the perception, the inference, the verbal testimony and the psychological limitation.

The Iconic Perception

The primordial perspicacity of the foremost male corresponds to the indigenous concept and practice of '*that-man*' called *TatpurusÚa* in Hindu Saivite theology. This is principally to connote the early man or a basis of male progeny. This understanding emphasises the vital semen or a nucleus of the seed of the principal male in this universe. This is considered as the main source of masculine radiance in this spiritual world. The scripture of *Saṣthitantra,* one of the principle stands of Samkhya philosophy, advocates the spirits of *Prakriti* and *Purusa,* as a dualistic realm responsible for procreation in this universe. Hence, they are assumed as prime elements of this system. However, a core element of *Prakriti* is a foundation of existence in this earth in comparison with the subordinated male element of *Purusa, represented* as the early-personified entities of mother and father to this Nature. The subsistence of this paired entity is dualistic in order to regard them as the principal characters of creation in this nature. This course of nature persists in human civilisations as the primitive existence of male and female characteristics.

The Hindu focus on the theological form of Śiva represents the primitive man of *Tatpurusa.* He is spiritually considered as a self-born being i.e., *Svayambhu, Simbhu* or *Sambhu* (the self-originated man), on this earth. This Śaiva concept of the initial male is autonomous in this world with regard to a principal male. This innate progression has ranked this leading male as a spiritual-ruler of the Hindu world. This deity is stipulated as a foremost one in the Holy Scriptures. This perfunctory configuration of a spiritual emergence of a self-regulated deity is steered with the three-fold viz., the virtuous (Sattva), the fervent (Rājas) and the vicious (Tāmas), causations of knowledge and perception. These triple traits and patterns form a definite basis to preserve in iconic esteem the male image and the phallic emblem of āiva. The three-fold manifestation of this deity is admired in various crucial aspects and emotions of the fervent spirits of Śiva and Maheśvara which are also popularly seen as a malicious nature of Rūdra-Śiva or Bhairava, with his sparkling complexion.

The Sanskrit word of Bhairava is rooted in the adamantine culture of Śaiva Tantricism. This is a singular caucus of Śiva mull over as 'the lord of misery' and 'the necropolis tenant', and observed as *Aghora.* This atrocious faith and convention of *Vāmamārga,* or the leftist spiritual wing of Hindu tantra, is explained by the swiftest method of god-realisation in the consequence of meditation to excel in the path of liberation. Bhairava is regarded as the elemental form of a cosmic echo of panic i.e., *Bhaya > Bhai + rava = Bhairava.* This spiritual notion of the origin of Bhairava stands with an enormous resonance of this nature. This cosmic sound occurs during the course of a swift progression of *Prakriti* and *Puruṣa* as the principle cause and means of this nature. This Puruṣa was born abruptly to precipitate a course of creation arranged by *Prakriti* to rule over and enjoy the progression. This aesthetic circumstance is personified by the appearance of a thundering storm during the season of rain in this earth. Thus Bhairava is personified as a terrific noise of this atmosphere in Sanskrit. This echo is presumed as the emanation of an aesthetic resonance of the cosmic creation. This natural sound is identified with the term of Bhairava. Correspondingly, this echo abruptly emanates from nature to confirm the destructive character embodied in the atmospheric deity of Rūdra as conceived in the Vedas.

This atmospheric noise of nasty resonance obviously characterises the deity Rūdra, functioned to regulate the integral force of this nature. His appearance has caused the populace to scream and this dirge symbolises the presence of the relentless entity. Hence, his origin is automatic in Sanskrit term to represent at the convention of *'Rodanāt iti rudrah'*, implementing a sense of 'his presence makes to cry hence he is called Rūdra' or 'a causation of wailing among the people'. The Rig Veda mentions this deity as a fierce one. His wrathful emanation of Rig Vedic culture originates from cynical characteristics of group wanderers attended by howling sprites. However, this deity of wrathful appearance is also considered as belonging to the non-Aryan in root spirit, hence considered as the lord of impediments and malicious sprites like *Marutas-ganas* and *Rūdra-ganas* as viewed by some scholars. The Vedic Rūdra was gradually altered to change into a compassionate form of Śiva or Mahādeva as a father of *Marutas-ganas*[91] (the winds and storms), strong hordes of disparaging characters.

However, this deity is endowed with the embodiment of absolute knowledge, and the contentment of perfection in philosophic standpoints of his Tantric origin. However, this new development was an impetus to the sacrilegious socio-cultural perception of a divided Bhairava cult proliferated mainly during the early-medieval age in northern India and Nepalese dale of Kathmandu. This penetrated further north across to the snow-capped mountains in Tibet, mitigating with the system of Buddhist Tantric to establish the traits of Vajra-Bhairava and Mahākāla in the Ngor monastery.

Bhairava as Saiva icon in Nepal

Nepal is better known as a sacred realm of Pāśupata Śaivism, hence is spiritually acclaimed as the Pāśupatakṣtra. The term Paśupati verifies as the lord of the beasts, meaning the spiritual leader of the *Bhukti-mukti* or the authority of worldly pleasure and celestial liberty. This dedication is archaic in Nepalese tradition due to his residing permanently in the deer's abode or Mrigasthalī of Kathmandu valley. The tradition of worshipping Paśupati is primordial and decoded by the historical documentations in Nepal. This land affiliates with an identification of Kirāteśvara, the lord of the hilly residents of Kirātas, by the Epic mythology. Their domicile is also asserted by the ancient Licchavi inscriptions of Nepal. The non-Sanskrit phrases and decoration of the term of *Kirātavarṣadharu̧* in the ancient inscription, reveals the fact of the area being the ancient cradle of Kirāta around this valley.

The reference of the Śaivite ritual of *Kāranapūja,* a ritual of Pāśupata sect, is obvious from the Licchavi inscriptions of Jiṣṇugupta in ancient Nepal. D.R. Regmi views with the reference of this ancient inscription, as this term ought to mean a ritual associated with Paśupatinath who was the principle cause (*Kāraṇa*) in creating the universe, because in our inscriptions deities mentioned by those receiving the pujā are Śiva-lingams.[92] Here Dr. Regmi intended to envisage the fundamental concept of Mukha-Lingam tradition prevalent in ancient Nepal in the embodiment of Paśupatināth. However, in the texts of Kāraṇāgama, this aggressive form (*Ugramurti*) of Śiva is dedicated as *Aghōrāstramūrti.*

This is further stated therein as such aspects of a Śiva image are established for intention of victory, and to abolish such curses of *Brahmahatyā* or Barahmanicide it is essential to relinquish from sinful activities for obtaining of abundances and salvation.[93]

Bhairava is preeminent as *Bhelu* or *Bhulu* and worshipped in two modes of pratices viz., the anthropomorphic and the symbolic perception of his images, in general. Both of the forms are predominantly sanctified in iconic and non-iconic shrines in socio-religious and cultural tradition of Nepal. His local admiration is fervent through an abundance of shrines and images, and observed through many festivals and cultural events around the Kathmandu Valley. Each square and the cross roads of this dale is adorned with iconic or non-iconic shrines of this deity. They are viz., *Asān-bhulu* of Asan tole, *Kisi-bhulu* of Bālkumari, *Luchu-bhulu* of *Kelatole, Vanghah-bhulu* or *Āju-bhulu* of *Indrachowk, Lañkā-bhelu* of Kilāgala, *Nyeta-bhulu* of Naradevi tole, *Koṇā-bhulu* of Kulānmadu ajimā, *Bhim-bhelu* of Jyāthā-tole of Thamel and *Sān-bhelu* of Kamalachi is considered as the celebrated protector of those principalities along with his consorts of Ajimās (the group of local Aṣṭamātrīkās of inner city of Kathmandu).

The enshrinment of images and symbols of these Bhairavas are locally consecrated in open shrines to correspond with Ajimās or mother goddesses, contiguous to protect from damage caused by evil sprites roving around the interior rims of city walls. This perception is also traceable through the *Bodhasvabhava* and *Abodhasvabhava* Vidya or wisdom of Bhairava cult in this valley. So far, these local beliefs are concerned, Bhairava is deemed by three-fold aspects of knowledge's viz., (a) Perception, (b) Inference, and (c) Psychological Limitation, in the Newāra spiritual and ritual embellishments of arts and cultural heritage. It is perceptible through the outer phenomenon of this deity for assumption of this guise of an atrocious nature. But his inner quality is represented as the pure and impeccable Knowledge, and meditative state of mind. Hence, his iconic forms are representing the protective elements of sacred and esoteric realms of knowledge and habits.

The Legend

This deity of Bhairava is also commonly known as *Bhelu,* and is believed to have been established by Thakuri traders, who once ruled as kings from Nuwākot in this valley. This was incurred with repercussion of the invasion of Mukuṇḍasena of Pālpā during 1255 AD (in the Kaligata Era of 4359). The influx of Merchants from Nuwākot swarmed into this valley adding their influence of tradesman as their ligament. The ruler of different principality their cultural domain subsequently founded this. They succeeded in establishing their domain due to the ability of taking the advantage from the chaotic and anarchical situation that was a remnant of the aforesaid invasion. They began to rule prosperously and serenely due to their hold on the financial sector of this valley. By that time, the rumour of, and the cultural havoc caused by abducting people for the human-sacrifice and for their skulls was on the rise in this valley. This initiation was an esoteric practice then for the propitiation of Kāpālika Bhairava by this tribal totem of *Bhakku,* as their lineage deity, is consequentially defused in the Newgra caste organisation, after the age of Jayasthimalla's (1368-1394 AD) reformation of the caste system of Newāras. This was immediately after to their interference with a troop of Nānyadeva in this valley.[94] The existence of this caste among the Newāras of Bhaktapur also indicates the prevalence of surreptitious human sacrifice among the Kāpālika sect of Śaivism at that time. Hence, similar rumours are also obtainable from the liturgical ceremony of mystic worship placed before Vajra-yogini, Harasiddḥ and Naradevī with the conventions of human sacrifices during the early ages in this valley.

Therefore, to prevent them from performing such mischievous and hideous cultural customs a trader-king (unnamed) is said to have propitiated the Pitha, an open-aired sacred shrine dedicated to Mahālakṣmi of Thachen, and was successful in obtaining the reward of Khadga-siddhi', and the reception of assurance from this deity. This king is then said to have driven these outrageous hordes away from his principality by campaigning on chasing and cordoning those intruders around the nooks and corners of his state. The hordes were massacred. Those particular areas and crossroads of their massacre of *Bhakku* tribes were later locally consecrated with the stone-plates as a memorial of *Bhakku-pāht* or *Bhelu-pāht*, around the streets and corners of Nepal valley.

Cultural Basis

Bhairava is innate in origin or casually infilterated by the encrusted veil of ignorance by cleaving of his attributes of *Katri* to replenish with the impending knowledge in a human skull. Hence, in the iconographic stance this deity appears as busy with his vigorous stance of slicing in half a human skull with both of his arms to acculturate with a fresh and unplumbed knowledge to typify his attitude of the Vijnāna Bhairava or Jnāneśvara Bhairava in essence. This deity is believed as born to refurbish the true knowledge by removing the out-modeled one. Hence, his duty and potential is of a spiritual leader as well as the defender from the evil doer's to his routine in a Tantric faith and practice. This is however, adapted differently in the Hindu mythical concept and the story of origination of this deity. His innate embodiment and the mystic emanations are explained as assigned to vanquish Prajāpati Brahmā, a deity of Hindu creation a counterfeit and a rival of Śiva. This chore is intended to punish the false in order to ensure a restitution of the truth. This mythical story is interconnecting at a naturally erupt shaft of Śivalingam.

This appears duly with the emanation of infuriated Bhairava, an oozing of Śiva himself. This is intended to penalise Brahma for his forgery. Bhairava consummated this hideous assignment without using any weapon but by the use of a nail of his tiny right finger implemented as a blade to slice the skulls of Brahmā. Then the tuft of sliced skulls of Brahmā is holding with one of the arms of Bhairava, enduringly with a curse of *Brahma-hatyā*. Hence in iconic form this deity is represented as holding a skull of Brahma in his lower left arm. The ownership of the skull intends to convey the freedom from the curse of particide of *Brahma-hatyā*, imposed. Hence, this deity is evoked before setting off for the long pilgrimage to refurbish from this allegation. This scrupulous yarn is recounted in assorted forms in ensuing interludes to categorise the initiation of iconographic stances of Bhairavas bent for the liturgical purpose of worship in Nepal. Thus both the borrowed Hindu deity of Bhairava, and the wrathful Buddhist Tantic deity of Kṣitigarbha Bodhisattva have their origins in the same place. This also coheres with the Buddhist legend of the origin of Bhairava besides the Jalavināyaka of Cobhara in this valley. Thus both the borrowed Hindu deity of Bhairava and the wrathful Buddhist tantric deity of Kṣitigarbha Bodhisattva have their origins in the same place. This is considered as the cradle of Tantricism of Oddiyaṇa seat or from the Ujjaina.

This cultural belief is concurrent with the meticulous instant of the eighth dark day of November (*Mangsira Krișṇa-aṣṭami*) for the celebration of Bhairava's emanation on this planet. Hence, culturally this meticulous occasion is celebrated as a birthday of this deity every year.

Cultural Identity of Bhuwāh: the Gaurdian deity

The callous traits and despicable disposition of this deity is indicated through the iconographic seem and stance of *Raudra-murṭ*. The sanctified eminence of Kṣetrapāla image is attributed to him by Hindu-Tantricism. It indicates to his origin of a sentinel character. His guardian stance is hint by a *Pratyālidha* and *Ālidha* stand in iconographic form. The iconographic features artistically reflect it. They are depicted in the style of stiff and up-raised hairs with fiery waves as his background blazing up towards heaven. His iconic complexion of dark blue-black is festooned with assorted ornaments of human bones and creeping serpents over his body as camouflages to his ornaments viz., serpents as girdle, serpentine ear-rings, necklaces, bracelets etc. His entire grotesque ornaments also help to reveal the hideous influences of the cults of Kāpālika, Kālamukha and Muṇḍaśrinkhalika and their origin in a solemn tradition of Yoga.

The symbolic worship and iconic forms of this fierce deity also signify to his belonging to a sacred Yoga-tantra. His iconic disposition and artistic appearance of bulbous eyes, swollen nose, wide and bulging texture of skin and facial stretch of tetragonal figure are also some evidences to point to his origination from a fuming and malignant expression. His widen orifice denotes the up roaring of a cosmic reverberation to instigate his name of Bhairava, as the horrifying resonance. This innate echo is presented aesthetically by iconic stances and expression of his face and body. His resound is also reverberated from his orifice cavity, and divulging upturned-tongue is curled in reverse to form the shape of snail, a style of the *Haṭha-Yogic* posture of meditation.

The elongated pair of ears with suspending serpents as his ornaments also denotes at his lengthy and age old convention. His iconic form avers at his strength of minds at the sentinel character of this deity prevalent from ancient age in Nepal. His spiritual image is impeccably aboriginal due to the assertion of some ritualistic embellishments on his diadem twined with a hair-band made of a set of five human skulls, and wearing of 51 series of human skulls as his garland. His additional ornaments are stringed in a bead made of human *hibula-tibula* bones (i.e., *Patra, Cakra* or *Nāga-kuṇḍala*) known as *Hāḍā-bharaṇa* suspending over ears as rings. All these human bones and skulls are festooned with totemic ornamentation of Tantric embellishments which also denote at the obscure and esoteric cult emblems of Kāpālaika Śaivism.

Principally, Bhairava is also concerned with Tantric Buddhism. He is attributing with the excellent role of defender of this religion, hence known commonly by Dharmapāla. This perception mollifies with his fierce form of Bodhisattva. His wrathful expression is also analogous to typify his sentinel attitudes of Dharma in his Tantric iconographic disposition of Buddhism since the early age in Nepal. The earlier mode of worship of ferocious emanations is widely worshipped by the devotees' of Mahayana Buddhism. They began to deem with a set of eight or sixteen caring deities of Bodhisattvas from the directions of the Buddhist world. In this regards, Kṣitigarbha Dhygni-Bodhisattvas protecting from the east, appeared in the mandalic shrine of the third circle of Manjusri as mentioned in the cosmos of *Nispannayogavali*[95] by Abhayakaragupta in the twelfth century AD. However, he was never an accepted deity, and in Tibet, he was rarely worshipped by secluding of the group of eight Bodhisattvas. Nevertheless, his name only occurs during the initiation and liturgical practice of the Mahāyāna worship.[96]

Bhulān: a sacred space of Bhuwāh

The term of *Bhulān* is frequent in this valley for consecrated land of Kṣetrapāla-Bhairava. Its Newārai terminology it represents the meaning of the space consecrated for the spirits. This concept of Bhulān is frequent among the Jyāpus, as agricultural communities of the Newāra society, with the remnants of a barren space amid the agricultural land. This dedicating is prevalent with the norms of the unseen wandering spritis as the protector of the particular land typifying with a matching concept of *Kṣetrapāla* in Sanskrit. The most striking evidence can be traced through one of the significant possession of Dyhchhen dedicated to Pacali. Bhairava exists in the vicinity called Bhulāna near Teku in Kathmandu. However, the concept of Bhulan is intangible in iconic form, a sacred stone or a confined area is considered as the abode to contemplate this hallowed spirit.

CHAPTER 3

THE CAUCUS OF THE PRINCIPAL BHAIRAVA

THE PRINCIPAL BHAIRAVAS

Nepala Maṇḍala is a conclave of tangible artistic and cultural sanctuaries of Buddhist and Hindu intangible spirituality. This caucus is pervasive in the vicinities of sacred shrines of Svayambhunāth, Baudha Matsyendranath to the Buddhist and the Hindu Lord of Paśupatināth, Guheśvari and the mythical images of sixty-four Lingas and pithas retained harmoniously to exist with the embrace of the new cult of Nāth Śaivism since early medieval age in Nepal. This spiritual realm is deemed as a spiritual cauldron of iconic and non-iconic pattern of worships in Nepal.This conclave is the origin of mystic and Yogic practice to Nāthas, Siddhas and Buddhas. Hence, the impersonations of those enlightened beings are vestiges of the cultural sphere of this valley. This adoration is perceptible from archaeological substances as a tangible but sensual culture, with intangible cultural sphere of the nucleus of spirituality with the axis of the mandala of Nepal valley.

This valley is also a cradle of sixty-four major sacred lingams called *Linga-Tirthas,* with two hundred and thirty-two minor-lingams of *Upa-linga tirthas* in a spiritual concept. All these are said to have constituted a large circumference of a sacrilegious Śaiva cosmos in Nepal, since the early age of Hindu classicism. The dualistic embodiment of the principal male (Śiva) pervasively existed within the fierce and sympathetic temperaments of malignant and benign aspects. They are worshipped in two different modes of practice of Āgam-tantra and Siddhānta as Bhairava and Śiva-Sankara, in his malignant and benign disposition. Similarly, his iconic appearances are also deemed in two modes of practices viz., symbolic and anthropomorphic forms, as the emblem of Śiva-lingam, and a form of human idol.

In the iconic aspects, a compassionate form of Śiva is represented as a perfect and well-proportionate statured human being with a fairly white skin texture. This deity is shown wearing a tiger-skin, and elephant's skin as his piece of clothing held by both of his upper arms. His icon is revealed as besmeared with ashes of cremation to resemble with a Yogic disposition with his routine attributes of trident (Triśūla), rosary (Akṣamālā), fire-bowl (Agnīpātra), holy water-pitcher (Kamaṇḍalu) etc., whereas in his fierce form this guise is totally reversed. His terrific form as seen is masculine, nonetheless filled with anger and scorching temper with his pot-bellied dwarfish stature of dark complexion. This temperament is matched with the terrible one or *Aghora* iconic form. This image is made famous by the *Dakṣiṇa-mukha* or the southern face of the Śiva-lingam. This guise of Paśupatināth of Kathmandu is esteemed as Buddha for one particular day of *Kārtika-śukla-aṣtamī* widespread as *Mukhahaṣtamī* falls during the September every year. This occasion is celebrated in Nepal to represent evidence of unanimous blend of Śaivism and Buddhism as one entity, by exchanging of a crown of Buddha on the head of *Dakṣiṇamukha* of Lingam. This is also a spiritual abode of Bhairava regarded as emanating from Śiva-lingam as his own Soul, which is also deemed by Buddhists as their protector of the Dharma or Dharmapāla. Hence, both of these religions are indistinguishable in regards with the Tantric belief of sacrifice in Nepāla Maṇḍala. This is famous as a sacred realm of ten million Śiva-lingams swelling from Jateśvara to Yogeśānta, from the southern plain up to northern border of Nepalese Himālaya.

The deity of Bhairava exists as the principal patron and sentinel in Newāra cultural establishments since the age of early medieval Nepal. The three realms of Kāntipur city itself is said to have been governed by Bhairavas of Ākāśa of Indrachowk, Vākā of Wotu tole, Sveta-Bhairava and *Kāla-Bhairava* of *Hanumāndhoka* and the *Pacali Bhairava* of Teku from the upper, middle and lower realm of this city. These shrines are adorned with the protective circuits of Kāsthamaṇdapa and Kāntipura maṇḍala or the lower section (*Kothu-puin*) of this Newāra state county. This Tantric cosmos of Newāra settlement is constituent with the protective presence of Bhairava as explained in the text of *Bhairavāṣṭaka*. Hence, the appearance and embodiments of this set of eight Bhairavas are believed to enshrine for their excellence in safeguarding of the superficial peripheries of medieval states of Kantipura, Lalitpur and Bhaktapur in this Nepal valley. Bhairava is a pledging icon of safeguarding from iniquitous forces that emanate from the Mandalic peripheral rim hence their stations are absorbed on the surface of boundary walls forming themselves as constituents of mandala in Nepal valley. This basin is also eminent as a nucleus of fifty-six million Bhairavas and Bhairavis, with two thousands other abstruse icons, and more than three hundred consecrated spaces (Pithas) for these deities. All these hallowed shrines are surrounded by fourteen relevant cremations as mentioned by sacred texts of Tantras.

The admiration of Bhairava in local allegiance and its practice goes beyond to the early myths and legends of the valley of Kathmandu. It avers with the establishment and sanctification of Bhairava shrine and icons by fabulous King Bhumiverma of Kaligata Era 3489 (c. 618 AD).[97] History unveils this ruler as the initiator and architect of early Devapattan (*Gola*) city, and accredited for rehabilitation of this settlement into the mode of devout territory. This king is also accredited for reallocation of his capital at this very site of *Gola,* reallocated from the previous site of Bāneśvara into a new setting flanking with a shrine of Paśupatinath. In this consequence, while winning for decoration of this new kingdom, this king also said to have brought a huge slab of stone from Śivapuri hill to consecrate as an icon of Bhairava in his court, besides the new divinities. Hence, this ancient king is considered as the principal instigator of Bhairava cult in Nepal valley by the chronicles.

This corollary on a Bhairava śilā is recounted differently in folk parables. This is to qualify with a fabulous King Vikramāditya in a strange version. This allegory is related with a huge slab of stone celebrated as '*a debt reducing stone*'[98] believed that once it was used as a weighing stone to assess the excessive bills of the populace in order to erase entire debts. The noble king Vikramāditya is said to have ultimately reduced entire overdue amount and bills of his people to commence with the celebration of a New Era of Bikram Sambat. Henceforth, later this fabulous stone was worshipped like a Śilā-Bhairava by the people of Devpattan.[99] This postscript of Nepalese record prevents to permit the existence of this faction of Bhairava cult in ancient Nepal. Nor does it assert with the pertinent reality of the New Era of Vikram Sambat as commencing from the dawn of Bhairava cult in Nepal, to declare its antiquity up to the age of establishment of this New Era, which is currently running in 2063 VS. However, this extraordinary event is confirmed by many chronological events and religious mores, existing in the antiquity of Bhairava tradition in Nepal.

The ancient king of Bhumivermā is widely attributed for advancement of a group of four prime icons of Bhairavas by a faction of Nepali chronicle. This is initiated by establishments of collective shrines dedicating at four Gaṇeśas, four Yoginis and four Nārāyaṇas in Kathmandu Valley. This incident evasively symbolises the foundation of Śiva image from the early age of

Gopālas, believed as descendants of ancient Mathura culture, in this valley. However, this is survived only by icons of Yakṣa categories attributed by the Mathura school of arts. This can be arranging as this herd is spaciously confronting in lieu with the idyllic evidence of Bhairava icons of Nepal. In this regard, early cultural transmutation between a cult of Śaiva-Bhāgavatas and a core of aborigine was discreetly fractioned with a group of early Buddhist migrants to this valley. Consequently, their intangible concepts are merged within the tangible forms of icon to worship in ancient Nepal.

In this regard, iconic and non-iconic concepts of Śiva and Buddha are explored through the transmigrated cultural symbolism represented by ceremonies, of crematoriums, and collection and worshipping of relics with the citadel of accumulations of their contemplate faiths. This is regarded by a Saivite concept of a cremation connected with the existence of Siva lingam, and similar norms exist with Buddhist stupas to the early Buddhists of this valley. They confined their early habitats within concentric fringes of sacred rivers as their demarcations of the city-states with the adjustment of Bhairava shrines as the sentinel.

Whereas, Bhagavatas were basically influencing the outer peripheral of settlements like Godavari, Pharping, Matsyagāon, Buddhanilkanth to the hilltop of Changu, to encircle the locale nucleus of this valley. They were significantly confined within the centre of Hādigāon region. This influence of Abhiras is predictable with the Anuparam's record of ancient Nepal traced from Satyangrgyanasthan vicinity. This record is corollary with a nuisance usage of *Muṇḍaka,* implied for shaven craniums, to interpret as the contention for early Buddhist monks but it is also obliquely besieged at the Śaiva sect of *Muṇḍaśrinkhalika* with a series of shaven craniums as a garlands. This points to a prevalence of Bhairava cult. This spiritual intercession of primacy as traced from this ancient record, also indicates to have been the inducing factor for the establishment of the outrageous cult of Rūdra-Śiva, sensible with Tantric adaptation of Bhairava. This incident is paradoxically represented in the iconographic form of Bhairava revealed with a series of beheaded skulls of Brahmān, the Vedic deity of creation, in the lower left arm. This deity is intending with the rivalry emanation to punish this Vedic deity of creation, manifested from the enormous emblem of Śiva-lingam as revealed by the mythological stories.

In this stance, a lower left limb of this deity is also intended to reveal a form of *Muṇḍaka.* This is quite significant due to the attribute of this deity. It also symbolically represents the symbolic interpretation of hostile assessment towards the Vedic sacraments once ubiquitous in the course of Nepalese history due to the manipulation of the Gupta as *de facto-de juros* rulers of ancient age. This incident is of the epigraphic records and consequential with the political and socio-religious upheavals of ancient inhabitation of Viśālanagara. This early territory was caught in the fire causing to shift of this entire settlement further behind as mentioned in the chronicles. This could possibly be the upsurge motive of initiation of this outrageous cult of Bhairava to defy with the Vedic liturgical cultures of *Indra* and *Brahman* in this valley. In this valley, Indra-jātrā[100] festival is celebrated to defame this Vedic war-god here. His state of imprisonment is called '*jātrā*', here. This fabulous occasion is celebrated with the golden icon of Indra tied with a post to show his state of captivated and chained on the raised altar made of wooden post to punish him for his mischievous deed to demonstrate before the populace. This is placed annually in front of the court shrine of Akāśa Bhairava in the square of Indrachowk in Kathmandu.

The early epigraphic records of Licchavi age somehow depict with the establishment of a new trend of assimilated trend of Harihara iconic sensitivity in ancient Nepal. The fierce shape of Rudra-Śiva is deemed as Bhairava, in Tantric tradition. This thought might have been impregnated prior to this noble congress of Śaiva and Vaisnava union of Harihara sect existed as one entity during seventh-eighth century AD of the Licchavi age in Nepal. However, much later, the outrageous form of Bhairava seems to have been adopted by Tantric Buddhist who received him as their sentinel deity considering as emanated from the Vajra-linage of Akṣobhya Tathāgata soon after the early medieval age in Nepal. This wrathful stance of Śiva has endured the sanguinity of a guardian deity of alien Tantricism as the Daśa Krodha Bhairava or Mahākāla for tantric Buddhism. Even, their esoteric forms of Sambaras and Herukas (This term of Heruka estorically represent the norm of Herambha Ganapati) are paired with Nairātmās, as their counterpart to sufficient embodiment of Mahāsukha, the supreme bliss. This is a state of supreme bliss obtained through the esoteric process of the sacred union of Śiva-Śakti or Prajnā-upāya of Buddhism.

The cult of Bhairava became fervidly prominent as the chief client of this province since the early medieval age in Nepal. This deity is prominent as the esoteric and exoteric deity in the literary convention of both Hindu and Buddhist tantras. In this tantric text, medieval Nepal valley is considered as the citadel of fifty-one thousand pairs of Bhairava and Bhairavis, as its protector and protectress. Some of the most important shrines of its cult impressions is mentioned below:

Pacali Bhairava

This is most admired Bhairava shrine at the southern edge of old Kantipur city sited close to the bank of Bagmati River. This shrine is famour because of a deity, well liked locally as a Pacali Bhairava also stated as *Pancalinga*[101] Bhairava in Sanskrit. This Bhairava is considered as the lord and principal deity of Kāṣ*tha maṇḍapa Mahānagara* i.e., the areas from the southern part of the Basantapur Durbar Square of Hanumāndhokā.

The early inception of this shrine is rumoured as sanctified by Guṇakāmadeva, a fabulous king of early medieval Kāsthamaṇḍapa

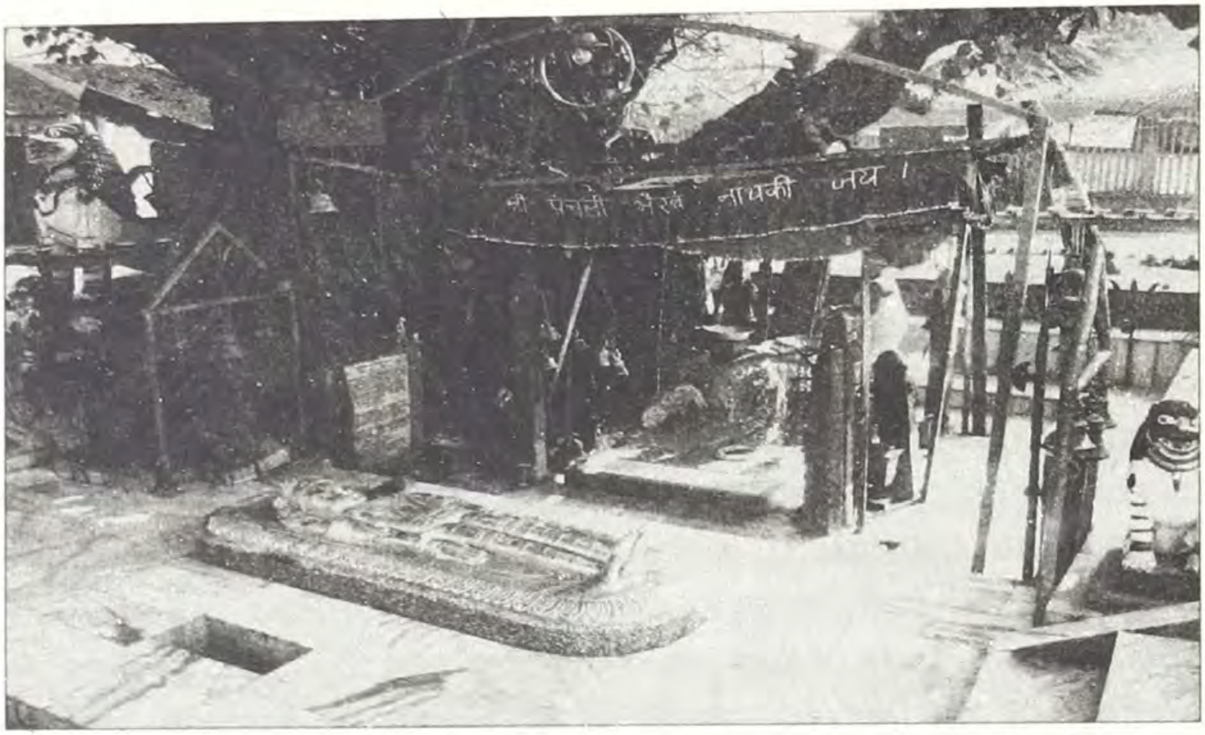

Fig. 4: Pacali Bhairava shrine with his mount of Vetala in Teku of Kathmandu.

Mahānagara. According to the prodigy, he is said to have hallowed this holy place to fortify with defensive elements along with the enclosed of Aṣta-Gaṇeśa and Aṣta Mātrikās. This task is executed immediately after the establishment of Kāṣthamaṇdapa city by this king. It was performed peacefully after receiving spiritual inspirations from the patron deity of Śri Śri Mahālakṣmī during 724 AD (Kaligata era of 3825).[102] However, the chronological reigning sequence of this king was consistently accredited by the history from 1187 AD (NS 307).[103]

The Pacali Bhairava shrine is culturally thought as interlinked with the consequence of the establishment of Mahākāla Bhairava of Tuṇḍikhel consecrated during 721 AD (Kali Era 3822) by Guṇakāmadeva under the Buddhist Tantric perception. Consequently, this shrine was in ruins in 1255 AD (K.E. 4356) caused by the incursion of Mukundasen of Palpa of western Nepal. The chronicle also declares this event was the wrapping up of the Licchavi rule of Ramasimha Deva[104] in this valley of ancient Nepal during 1258 AD (K.E.4359). Hence, to enjoy the benefit of this chaotic state, some noble merchants of Nuwākot were descern to rule consequentially over the messy order of Kāntipur. They were bigoted chieftains of scrupulous principalities later. This also merits a mention here of a local parable of *Gopuṣpa,* a Vaiśya Thakurī-chief (*Thakū-juju*) of Bhimasenasthān tole. This noble chief was once professed by a portent dream to relegate with the divine icon as musing with his inspiration. This legend connects with the installation with an iconic form to this deity for bringing of sumptuousness and prosperity to his territory. This is also envisaged with the enduring tradition of a pot-image (a clay portrait affixing with the earthen jar to shape a local icon) of *Hāthu-dyôh,* to this deity and its consecration amid Kālikā and Gaṇeśa initiated by this ruler. This *Thakū juju* is also accredited for the initiation of a tradition of celebrating with carnivals and procession of this image every year, ending with worship at the midnight of *Aświna śudi 4* before taking it in a procession at the crack of dawn on next day i.e., the 5th of Aświna. This mid-night adoration of *Cā-pujā* amid fire-sacrifice of *Māsahuti-yajña* is accomplished by Jyāpū performers of peasant class in its shrine of Teku. The legend of this shrine is associated with local parlances accompanied by a practice of dedication of this shrine as a patron deity or a chief protector of Kantipur-city.

This deity along with his routine shrines of eight-mother goddesses situated as bordering the outer rings of this city presumed to be protectors from the interlopers. Hence Amaramalla, the subsequent autonomous ruler of Kantipur, after the foremost rule incepted as independent Malla king by his father Ratnamalla in 1484 AD (NS 605), said to have initiated a ceremony of mask-dance devoted to this deity of Pañcalinga-Bhairava. This trend seems to have been begun as a protecting device for his subjects and contiguous periphery from this Tantric deity. This king Amaramalla is also mentioned to have initiated innumerable act-plays and mask-dances (*Gaṇa-pyākhñs*) dedicated to different divinities of Rudrāyaṇi of Khokanā, Harichowk or Halchok-devi, Indrāyaṇī (Manmayju), Kaṅkeśvari (Kaṅga-ajimā), Mahākālī dance of Bhadrakālī

(Lûnmahrī), along with additional dedications of defensive deities of inner cities. These inner cycles of the protective divinities are correspond with the Sveta-kālī or Naradevi, Vārāhī, Bhairava and mythic act-plays dedicating on episodes of elimination of Demon Chandāsura. By then, this king also said to have adapted the trend of Bagh-Bhairava dance of Kirtipur.

A popular hearsay of a weird context amid these two brother kings of Patan and Kāntipur is noteworthy to cite here. Once both of these Malla kings Hariharasimha and Śivasimhamalla, the descendants of Ratnamalla, were in a fixture of inquisition on progressive influence and the trendy yarn of infinite form of Pacali Bhairava shaped in a form of earthen jar. They were riveting by hearsay and immense aptitude of this deity of being beyond to accomplish and potency of human guts. At this, Hariharasimha, a sovereign of Lalitpur, dared to fill the earthen jar form of this deity with his coins and riches. Moreover, he prepared to dispense with his treasure by filling this earthen jar with his treasures. Many days and hours had been spent in a vain to load this vat with his riches. Plenty of labourers were employed to pack this mysterious urn, but this king of Patan was unable to meet his goal of containing this jar with his possessions. At last, he surrendered and gave up this foolish attempt by venerating with penitence hence he bequeathed his entire riches to this deity. Those bequeathed assets were dedicatedly utilised for the augmentation of material ease to this shrine with the works of decorative constructions in this sacred complex.

The celebration of this historic event continues through the cultural practice of staging of heavy offerings of *Samayadwôn*. This offering is a dedication of the symbolic apology or 'Kṣemā-puja' attributed to this deity of Pacali Bhairava each year during the Dasain festival on behalf of the medieval king of Patan. In local practice, this myth is a contest between two royal brothers were observed culturally by fortuitous events of the *Pachimahra* festival with an elaborate procession taken around the lower city of

Kathmandu viz., Manjupattan or ancient Dakṣiṇa-koliyagrāma area, with this earthen image of pot-deity or a Vat deity. This earthen deity with a fixed mask was thrown down from the grip of drunken attendants to be wrecked into pieces when this cultural pageant arrived next to the *Chikan-mugala tole* of Kathmandu. Henceforth, to commemorate the incident, this particular area is called as *Bhelu-pāta*[105] forever, in a local parlance. In addition to this, this incident occurred in the reign of king Śivasimhamalla, hence he said to have ordered to amass entire broken pieces of earthen jar, and buried at the same site and covering with a huge slab of stone to be named this area as *Bhelu-pāta.* During this occasion, this is king also said to have replaced the earthen image by a gilded metallic form. Thenceforth, this golden image of roughly two feet in height is carried regularly in a midnight parade on the fifth day of the Dasain festival viz., *Aświn śukla pancamī.* This annual cultural event is famed as *Pachimahra* festival among the Newāras of Kothu puin.

The metal icon of Pacali-Bhairava is painted with a facial pallor by the painter in a ground floor of a private house of peasant of Kohity tole. This ritual is meant for the sacred propitiation with a liturgical mode of facial-painting *Lāmpūin-chāyekigu* carried out by a ritual painter of Pin (Chitrakar) caste from Newāra society of Bhimasensthan in Kathmandu. This trimming with a hue is worshipped first by the painter before taking it to the main shrine of Teku for a convoy (jātrā). This is the Adam's parade; hence, traditionally this image is accessed only by the men and is forbidden to the women. This metal image of Pacali-Bhairava is made as of a Vat-image associated with a jar full of traditional rice beer.

The origin of this ritual is marked with legends of Pacali Bhairava as told by the locals viz., once, a Pacali Bhairava.* This deity in his disguised form of an ordinary civilian, fell in love with a beautiful peasant woman from Majjhim-pāta hence he began to persuade her for making love. At last, at midnight he succeeded in making love to this gorgeous woman amidst the restriction imposed by her parents. While this amorous pairs were sporting with a game of love in a darkness of night, their amorous play was caught red-handed by the people. They are paraded in public to disparage them. At this, the disguised Bhairava attempts to escape from that site but he was caught instead and encaged. He was kept in disgrace with detention inside the earthen vat full of locally fermented rice beer. Thereafter, this interloper hd to reveal himself to manifest his true form before the general public to apologise for his impish manners of illicit relationship, and pledged to accept her as his concubine. The people thenceforth, gave her a place of respect. This woman was from a butchers' community and she was called *Nai-Ajimā* or motherly deity. However, the peasants parade Pacali Bhairava in public with the earthen pot that was used to hold him captive. This procession was intending to defame mischievous people caught red-handed during the establishment of an illicit relationship. The commemorative festivals transforms into educating youth indulging in such illicit relations to remind them of the moral punishments set by the people for such mischievous deeds. Thenceforth, the earthen icon of Pacali Bhairava, in a form of a *Koncā-Bhairava* is taken to the particular place of Kohity and hidden for a night, in commemoration of his mischievous deeds. Here an earthen icon is decorated with colourings before entrancing amidst the mid-night ceremonial parade in Kathmandu. This is a yearly festive celebration particularly organised and celebrated only in the confined region of old city of Kantipur. Hence, this mid-night carriage of earthen pot is brought in an entourage of the lower city of Kathmandu viz., Pacali, Vandey, Calkhu, Bhulān, Gophala, Inākha, Nāypāhchoh, Lagankhyah, Dalāchi, Jyābahal, Kohity, Bhimsenthan, Chikamugah, Majipat, Hyumat to set back to the *Gama* or Pacali Bhairava's shrine situated on the bank of Bagmati river by the crack of dawn.

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* This form is said, as a disguised form of a courtesan of the Solanki chamberlain, from Pharping, across to the Hattibana of the southern Mahabharata tangle.

This midnight festival is an all male procession aimed at with exasperations at female members of the society. The regulation and ritual is a responsibility of the Kone *Thakujuju* of Bhimsenasthan. This procession, regularly in practice, is considered as *Adam's parade* which excludes women due to the vulgar slogans and drunkard manner of the masses. There is another custom of avoiding contact with the eyes of this image for if by chance anybody sights the deity the victim will live no longer therefore this procession is customarily launched during the midnight only. The reason behind the skipping of eye contact between the masquerade deity and devotees is because it is believed it may be fatal due to the fierce appearance of this deity.

The deity Pacali Bhairava is culturally brought into the procession by a social group (*Guthi*) of Maharjans (Jyāpū), the peasant caste in Newāra social structure of the lower province (*Kwôthū-puin*) of early-medieval city of Kathmandu, the southern part of the famous wooden edifice of *Kāsthamaṇḍapa,* originating the city's name of Kathmandu. This province was celebrating as *Dakṣiṇa-Koliyagrāma-drañga* during the Licchavi times. It earned subsequently fame as the city of *Mañjupattan* among the Buddhist communities since the early-medieval age. This area is considered as *Manjuśri-lāchi* among the Newāra locals. This area is forested since olden age in Nepal hence accustomed with many ancient socio-cultural events a few of them only is sustain by the commoners up until now.

Pacali Bhairava is consider as the Kṣetrapāla of this entire area of early *Dakṣiṇa-koliya-grāma* and the medieval province of *Kôthū-puin,* situated in the south from the middle demarcation of Hanumandhoka region. This southern settlement is stretches to incline downward upto the bank of Bagmati River forming a confluence with Bishnumati River of *Teku-dobhāna* at present. This Bhairava is facing south as *Dakṣiṇa-Bhairava* in pretense of being Kṣetrapāla, to protect the region. Hence, the cultural ceremony of *Khaḍga-siddhi,* the ritual of exchanging swords between the reigning ruler and this patron deity of Pacali Bhairava, celebrated once in a twelve years at the open-shrine of *Bhuti-satal* before the edifice of *Kāṣthamaṇḍapa.* It culturally indicates the age-old practice of spiritual blessing and devolution of divine energies to the ceremonial kings in Nepal. The latest of this practice of exchanging of sword 'Khadgasiddhi 'was performed between the late king Birendra Shah and this deity of Pacalī-Bhairava in Kāsthamaṇḍapa held around six-years prior to 2006 AD. This deity is representing by an eminent masked-wearing member of a Gardener's clan, belonging to the Māli Guthi[106] during this occasion. This ceremony of bartering of sacred sabres is performed amid ceremonial rule (of a human sovereign) and the celestial sovereign of Bhairava for the well being and defense of this realm from the wicked and evils forces. This cultural ceremony and spiritual ritual is performed at the mid-night of *Aśvina-śukla Pañcamī* (September-October) during the Daśain festival once in a twelve year. This occasion is held before the Bhuti-sattal (the platform of the goblins) in front of the *Kāsthamaṇḍapa* edifice in Kathmandu.

The similar tradition of swapping of rapiers between the ruler and a patron deity of Ākaśa Bhairava is also widespread and culturally observed once in twelve years in this valley. This swapping of ceremonial blades between the patron deities of Ākaśa Bhairava of Indrachowk (personified with a masked wearing individual of *Gathu* (gardeners' caste of Newāra community) and the sovereign ruler is perform in every twelve year at *Simha-dhwākā* of Makhana tole, just behind the huge temple of Taleju Bhavanī, in Kathmandu. This ritual signifies culturally the spiritual reception of blessing from this deity to the reigning ruler of Nepal-mandala, received as a bestowal of divine protection to the nation. This ceremony can esoterically be visualised as a sacred ritual of *Śaktipāt* (a spiritual relinquish or blissful manipulation of defense to the reigning ruler) from patron deity.

This deity of Pacali Bhairava is widely received as established during the reign of the fabulous king of Guṇakāmadeva circa. 724 AD, (Kaligata Era 3825). However, this statement does not combine with the surface and archaeological history of this valley. Hence, as Prof. K.P. Malla suggests, this occasion is conceived to have correlated with the event of the coronation of the king during 1185 AD (NS 305). Which is also linked with the sequence of publication of the *Vajrayāna Patiṣthāloka* and the propagation of the *Manthāna Bhairava Tantra* in Nepal.[107] But, this deity is venerated as the predecessor of Thakujuju, the Thakuri kings or the Mallas descending from Nuwakot during early medieval Nepal. This tradition of yearly worship and a regular ceremonial procession still continues because of the dedication and cooperation of the peasant community and the *Thakujuju* of Bhimsenthan up to this date.

In the consequence of tracing of the handwritten manuscript on "*Svachandalalita Bhairava tantra*" inscribed in Nepal during 1068 AD i.e., during the reign of the Nagarjunadeva in NS 188, as referred by Prof. Malla,[108] indicates the tradition of Bhairava in literary tradition. This is assuredly mentioned as this king established this *Svacchaṇḍa-lalita-Bhairava* in the commemoration of his own ancestors.[109] But, this is also associated with the cultural affiliation among the early Buddhist clan of Nepal. This socio-cultural connection is also affiliated with the Sanāguthi of the funerary ritual and procession dedicated to Pacali Bhairava Sanaguthi of the Śākya clans of Ombahal, Joreganesh tole in Kathmandu. This deity of Pacali Bhairava is also endowed with the attributes of *Svachaṇḍa-Bhairava* by these Śākya families of this lower province of Kāṣthamaṇḍapa Mahānagara. They are culturally connected with this deity as their clan god, hence they visit and worship this shrine of Pacalī each year during the occasion of Mahā-Śivarātrī. This Guthi of Svachaṇḍa Bhairava consists of four subsequent group of Guthis of Śākyas from Ombahal region consisting of Tadhangu Sanāguthi-Svabahāl, Chidhangu sanāguthi (1), Chidhandu-sanāguthi (2), and Khacharā[110] guthi all consisting of about around forty-four house-holders, sixty-six householders, fifty-two house-holders and the new-Khacaara guthi occupies about fifty-six members of Śākya house-holders of this region. All these are dedicated equally at the Svachanda Bhairava of Pacali as their clan god. It shows the ardent followers of Buddhist and Śaiva connections have consecrated this trend during its ripen time of the early eleventh century AD in the valley. Since then, it seem to have been habitual with the early medieval ruler to assume with the epithet of '*Kāmarūpa Bhairava Avatāra*' meaning the incarnation of the Bhairava to the King that descends from the *Kāmarupa-Kāmakṣā* or modern Guwahati of Assam in India. This indicates the epithet of Śivadeva dated 1098 to 1116 AD (NS 218 to 236) as stated in the chronicles. The medival king of Yaksamalla is also festooned with the epithet of the *Durbhikṇche-bhavabhayaharaṇaavatāra* in his Bhaktapur inscription of the fifteenth century. It also indicates that the propitiation of this deity is equated with the king or the leader, one who assures peace and tranquil prosperity by driving calamities and troubles away. Many of such instances are full in the medieval colophons and inscriptional tradition that also confirm the celebration of this deity as auspicious one. This is generally marked by the pompous celebration of the New Year of Baiśāka 1 with a week long festivity of Bhairava Chariot Festival of Bhairava Nath, along with other mother goddesses and Ganesa during the Bisketjātrā of Bhaktapur, Bhalabhala-astami, Pachimahra of September and Pāhācahre of the month of March in Kathmandu marks the legendary festivals dedicating to this deity of Bhairava in this valley.

The caucus of Pañca-liñga or Pacali Bhairava

Bhairava represents the coarse and wholesome form identified as of subtle and palpable cosmic elements of the Bhūt-piṇḍa in the Saivite concept of the Yogic Sat-kārya-vāda. This concept consists of the five physical and mortar organism of creation inbuilt within the human physical configuration, leading with the incredibly varied personalities of different orders and kinds. The individual minds are individualised self-manifestations of the cosmic Mind, in relation to, and apparent dependence upon, individual living bodies. The individual lives also are individualised self-manifestations of the Cosmic Life. Every individual human mind is manifested in five forms according to functions, viz., *Manas, Buddhis, Ahankāra, Citta* and *Caitanya.* Each explained as *Pañc-kūla* conceived in five forms viz., *Sattva, Rajas, Tamas, Kāla* and *Jīva.* These collectively are also explained as Vyakti-pañcaka referring to the five modes of self-expressions of the individual Mind and they are classified as *Icchā, Krīyā, Māyā, Prakriti* and *Vāka.*[111]

Ākāśa Bhairava

Ākāśa Bhairava image of Indrachowk is accepted as the patron deity of this olden principality of Kathmandu Valley. This deity is venerated and taken care of by the farming communities of Jyāpūs, from Wôngah tole (a local Newāri name of this place) of Indrachowk. The Newāri term *Whôngah* is derived to mean the ancient existence of the confluence of the Bāgmatī and Viṣṇumatī Rivers at this particular space in ancient time. This consecrated area is margined by aspicious icon of stone pitcher to mean the sacred sport of *Purṇakalāvatinagar,* also consecrated as the *dathupur* in Newāri term. This earthen image of Ākāśa Bhairava was believed to have been recovered from then while floating on the confluence of the rivers in this particular vicinity. This myth envisaged the event of dislodgment of this image from its original shrine. Perhaps, it was removed from the site of *Porpa-Ajima* of the Ranibari site near around the Lazimpat due to the flood that occurred here in ancient times. This Porapa region could be the ancient site of the defunct Licchavi settlement, and the very spot of this recovered site of the gigantic Kāla-Bhairava image during the medieval age of Pratapmalla (c. 1642-1674).

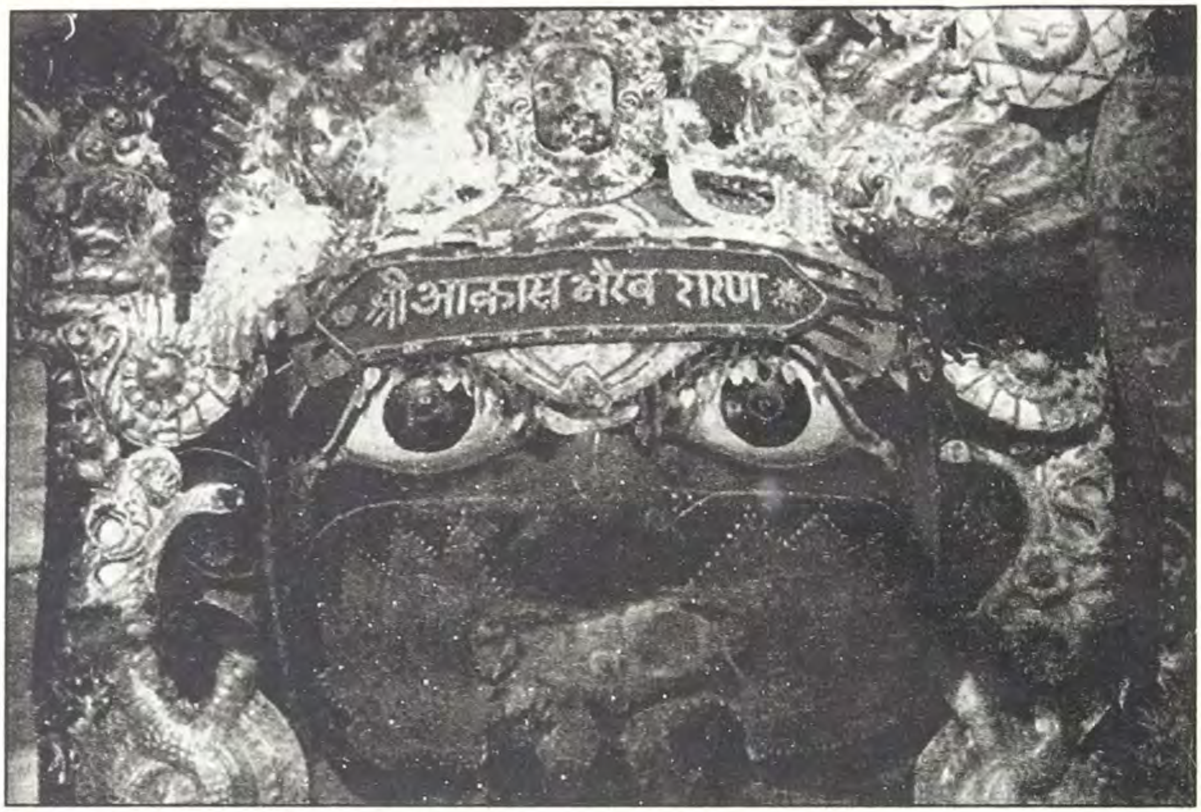


Fig. 5: Ākāśa Bhairava of Indrachowk, Kathmandu

It also suggests the early situation somewhere around the north from the present location of Indrachowk. Perhaps this area can be stretched to further north at Tokhā either. This earthen-pot shaped image could have drifted from Sāmākhusī of Gôngahbun removed from the original site of the Rānībārī or further north to the Tokhā region. Hence, this tradition of Bhairava seems quite old in this valley, and it was immediately adopted to be celebrated as their clan and patron deity by early peasants' communities. This could be one reason for celebrating this icon as *Āju-dyôh* or the principal and antecedent deity among the Newāras of Kathmandu valley. However, the Buddhist concept of this deity is differently explained for their approval of this icon by the same epithet.

The Hindu legend asserts about the consecration of this shrine, and beheaded form of this deity is duly related with the mythical episode. According to this anecdote, this head is dedicates to *Yalamber*, the first Kirāta King of Nepal. In some references, this portrait is considered as of *Ekalavya*, the famous archer of Mahā-

Bhārata Epic, who has been treated deviously by his tutor Droṇāchārya in order to secure the superior position for Arjuṇa. This Kirāti king said to have declared at the famous war an oath of participating by the side of weaker party. At this, Śrikrisṇa said to have identified him as the incantatory character of unconquerable Mahādeva, hence he cunningly beheaded this deity but let his head stay alive to observe the entire war of Mahā-Bhārata. After the conclusion of this epic battle this head said to have come across to his residence of the Indrachowk in Kathmandu Nepal.[112] Previously, it was situated on the juxtaposition of a triple crossed road that leads from Hanumāndhokā to Asan and Chokhāchhengalli to Watugalli and connection road of Kilāgala of Bhedāsimha, but this road was further broaden to link the Dharmapath of New Road only in AD 1939 by Juddha Samsher after dismantling the royal garden of Bhandārkhāla of Hanumāndhokā periphery.[113]

Śveta Bhairava (Ikhālakhū Patan)

This Śveta Bhairava is regarded as the pure (sattva) and compassionate form of this fierce deity of Bhairava. This deity is believed to have been initiated to bring Macchendranāth of Kāmarūpa-Kāmākṣā back to Nepal. As the popular anecdote asserts, with the advent of Āryāvalokiteśvara, was skillfully manipulated with a tantric tactic of Bandhudatta Acharya and King Narendradeva before the King of Kāmarupā. This compassionate deity of Āryāvalokiteśvara is the embodiment of Buddhist Bodhisattva, hence his admission is significant as a guarantor of maintenance and better harvest to sustain the law, peace and prosperity in the country. These set of five Bhairavas are deemed as the commanders of Kāmarupa missioned to take their lord back to home, however, they were captivated by the Buddhist tantrics of this land, and were halted at the porch of Lele, the gateway of ancient Nepal mandala.

The Tyānka Bhairava is considered culturally as one of the missionary of the troop of four of them. Ruru or Runda-kunda, Hayagriva and Matiko Bhairava of Lagankhel are members of five immigrant Bhairavas as listed by the Buddhist legend in Nepal. However, in the Hindu legend they are mentioned differently. These troops of five Bhairavas are viz., Hayagriva or Ruru, Kāla-Bhairava, Ākāśa Bhairava, Śveta Bhairava and Unmatta Bhairava. However, they were duly pacified with a propitiation of a Tantric performance, and persuaded to reside permanently as sentinels to this deity of Bungamati. Hence, they are represented as custodian deities and symbolically deemed as residing in a four wheels and a hook formed handle of the chariots of Macchindranāth. This set of five Bhairavas are contemplated as residing to guard and protect the procession of this deity of Lokanāth. They are symbolically worshipped with edible cereals of ginger (*Pālu*), black soybean (Lt. *Glycine max, Ne. Hākumusyā*), a dried fish (Sanyā), an egg, a cake of black pulse (*Woha* or *Bārā*) and puffed rice representing the specification of a *Pancabalī.*[114]

The Buddhist communities are accustomed to workship this deity in order to circumvent the turbulence and fortuitous events. The existing shrine of Śveta Bhairava of Patan Ikhālakhū is worshipped for shunning unavoidable hurdles during the cultural ceremony of the chariot festivals of Lokanāth or Macchindranāth of Patan. This practice is accompanied by worship of Bhairava existing symbolically, that is as the *Ghahmā*, a wooden hook shaped handle of the chariot and its four wheels. Their existence are recognised with the placement of three eyes on the four wheels of this chariot. This image of Bhairava is known as Rāja-Bhairava in the Buddhist cultural practice of *Balipujā* among the Newāras in this valley.

Śveta Bhairava (Hanumāndhokā)

This huge metallic portrait of Bhairava of the Hanumāndhokā complex is a new-fangled iconic form of Śveta Bhairava established by Rana Bahadur Shah around 1795 AD.[115] This novel icon measuring approximately twelve feet in height is made identical in the classic Newāra styled Bhairava image of gold plated sheet of copper. This is the finest example of a gigantic portrait of ferocious idol of this kind in Nepal unexcelled by any other works up until now. Hindu Nepalese also know this Bhairava as a Śarabhamukha-Bhairava,[116] but it is more commonly known by the Newāri term of Hāthudyôh among the Buddhist communities.

The pertinent faith, and the purpose of inception of this ferocious deity is indicated by Buddhist pundit and poet Guṇānanda in his famous text of *Triratna-Saudarya Lahari* (Gāthā). This worship is meant to expel the ill-feted and ill-ominous signs that appeared in the city and court. This worship is also functional at subduing of the devil forces of witches, vampires and goblins. This practise was initiated and performed by the then King Rana

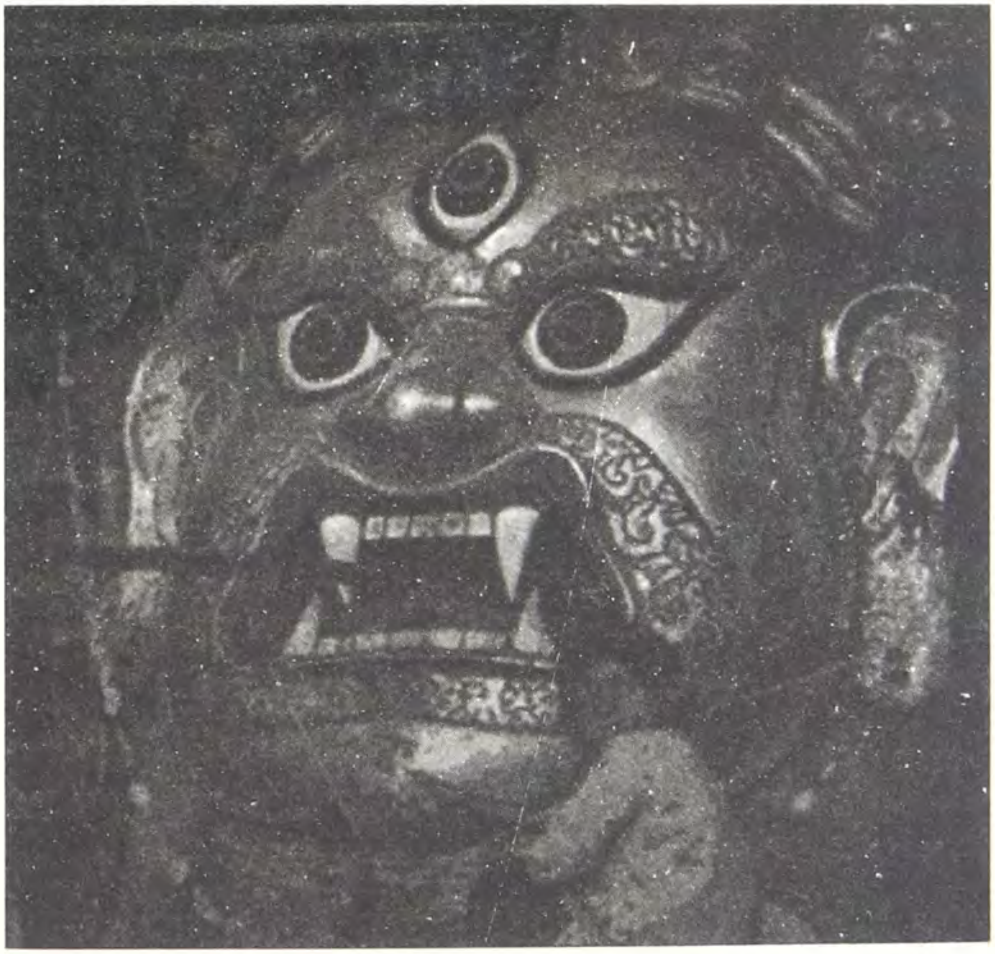


Fig. 6: Śveta Bhairava of Hanumandhoka/Sridharlal Manandhar

Bahādur Shah (during 1795 AD) offered and consecrated this image for the pomp the glamour of the festival of Indrajātra, along with the chariot festivals of living gods and goddess of Śrī Gaṇeśa, Śrī Kumārī and Śrī Bhairava in this valley. The inscriptional record dedication at the neck of this metallic image further establishes this fact.

This huge image is enshrined in the north face inside the arcade usually fenced by a wooden lattice window. But this arcade is fully opened during the celebration of the Indrajatra festival and partly opened during the asian festival only. This structure is built as the blocking edifice of the medieval royal cremation of *Rājadīp,* situated adjacent towards the southern part of this structure. This cremation ground (*Dvipa*) is adorned with the shrine of Śiva dedicated as *Nāsahdyôh* or the lord of dance. According to local hearsay spread in Kathmandu, this shrine was a porch of the cremation ground adjacent to the palace before. It is also connected with the un-iconic *Pīth-gaṇa* devatās also revered locally as *Mātrikā Joginis.* This place was usually haunted by the gnomes of *Kichkanyā* (a woman's spirit distinguished by her back turned toes), Murkattā (a leprechaun of headless torso), and goblins. This havoc was also menaced by the spread of plague. This also infected the most beloved queen[117] of this king, also famed as *Swāmi Mahārāja* or Swāminirguṇānanda (since 1801 AD). This early appointees of Buddhist Tantric priest Lākhyā Bāṇḍā of Bhinche Bahāl, who performed a *Puraścaraṇa* during the Nepal–China conflict and obtained great glory for Nepal. He was responsible for counseling at the edifice of this huge portrait of Śveta-Bhairava as the *Durbhikṣhebhaya-nivāraṇāvatāra.* This prompted a celebration of a weeklong festivals accrediting with the chariot festival of living gods and goddesses viz., Gaṇeśa, Bhairava and Kumārī. This occasion is celebrated with a spewing of rice beer from the mouth of Bhairava during the Indrajātrā.

According to a member of this *Śveta Bhairava Hāthu-dyôh guthi,*[118] this shrine was well off with the levy of 104 ropanies of lands at Balambu-Naikāp areas dedicated by the king Svāmi Mahāraja. The trust including three clans of Newāra communities viz., two families of Tāmrākāras of Pīngahnanī at Maru tole, two families of Śākyas from Ombahāl, two families of Tulādhars from Asan Bākunanī are responsible for taking care of this image regularly and during the officiation of the liturgical ceremony of these festivals. The priest clan of Vajracharyas of Mubahāl are responsible for conducting the sacred fire ritual of *Homa*, but this tradition was discontinued from a few years back. Likewise, the other community of Angler's (*Pôḍes*) of *Gophala* area was supposed to bring bunch of lotus flowers and lotus-leaves for the worship of this deity. However, it was also muddle from a few years back. The pond to pluck the lotus for this deity was located at Naikāpa area. The king Rana Bahādur Shah, himself a connoisseur of music, appointed Gujarāti music to be performed at the temples of mother goddesses and placed at big bell (Tago Gan) along with this image of Bhairava in front of his Durbar, replacing the images of *Mātrikā Joginīs* which were there before.[119] These icons were said to have been restored nearby in the podium of two-storied rectangular shrine facing to the south, known locally as *Mahadeva-Pārvati-Mandira*, due to the maintaining of their wooden images at the window, in Basantapur.

Jyāpus-guthi members of Wangah-āju dyôh (Ākāśa Bhairava) of Indrachowk and Suntāgān or Naradevi also festoon this shrine with musical ordination of trumpets. Similarly, Jogis of Janabahal are the authority in charge of blowing of windy instruments. Every year members of Tamrakar society are bestowed the service of clinching and mending of this gargantuan metallic portrait of Bhairava as the Pun, painter's caste of Bhimsensthan, and are paid for their service of facial make-up of this image for presentation during the festival. A descendant of late artist Manikaman Pun, the Painters family of Bhimsensthan, continues this face-painting ritual every year. This enormous portrait of fierce looking Bhairava is exhibited in public during the weeklong cultural ceremony of

Indrajatra each year. The rest of the year it is fenced and enclosed by wooden frames. It is partly barren at the lower portion during the occasions of Daśain and Chaitra-Daśain festivals. This shrine is the latest among other Bhairava shrines of this valley asserts the cult impression of 1795 AD. This is the cult icon of the descendant icons of the descendants of Gorakhanāth sect affirmed from the medieval age. This portrait of Bhairava is embellished as local local aphorism for the protection from the calamities occurred in the country of that time.

The local legend also ascribed behind the causes of torsoless icon of Śveta Bhairava or Śarabha Bhairava icon.

This legend asserts as once, Bhairavanāth, along with his troop of three hundred and sixty attendants wnr to 'Gorakha-tila' of Jhelum in Punjab for the taste of chastity of Bhagavati Durgā, a resident of Chandrabhaga (Chenāba) river. When she welcomed the troop with a treat of plain vegetarian course of meal. Hence, this deity along his cohorts, demanded for a party of flesh and blood to dine and drink. When she refused to offer this cuisine, then Bhairava began to pursue her with a voluptuous desire of satisfying his utmost yearning of sexual union. At this the devi ran away from his clutches further north to Jammu (Nagar Koṭa). She assumed the form of a girl child deity called Kumarī there, and played among girls of her age-group to mix-up and hide from the pursuer. At this when she began to feel thirsty a girl among the group asked asked her to drink water from a stream with your own '*kaula*' a cup. At this, she created a golden cup to drink and offered her friend to bring water in it. Henceforth, the term '*kaula*' became famous for the worshippers of this deity attained perfection by the name of '*kaula-kandhaulī*' also formed by 'Māidevā' 'Devāmāi' or 'dhoka'. This fame has attracted the desire of Bhairava, once again to united. Hence, he pursued upto that region, in this cause of persuasion, at last, Bhairava followed her upto the cave of '*Ādi kumārī*' identified as dwelling at Trikuṭa hill, leaving her attendant of *Languravīra* as a sentinel. When Bhairava arrived at the orifice of this cave, he was impeded by the guard and their dispute broke into a war. At this mother *Vaiṣṇavi* assuming a form of Durga, appeared in the battlefield and chopped off the ehad of Bhairava through her trident. There after, the chopped head lamented before the mother-goddess from his ignorance as: 'Kaputogayate kwachipadi, kumātā nabhavati' or 'may there be a wicked son but not a mother'. At this, mother spare his life, and his skull alone is made worshipable.

This tale is famed among the *khasiyā* tribe of Almoḍa and Srinagar responsible to introduce Kasmiri Śaivism in Nepal as well. This impact is obvious from the consecration of this Śveta Bhairava shrine in Nepal.

As E.T. Atkinson has rightly observed, the gardener's caste of Almora worshipping eight forms of Bhairavas, viz., (a) Kāla Bhairava, (b) Batuka Bhairava, (c) Bālabhairava, (d) Sah Bhairava, (e) Garhi Bhairava, (f) Ananda Bhairava, (g) Gaur Bhairava, (h) Khutkoni Bhairava. These class of eight does not serve with the iconic form of a Śveta Bhairava except to the Sah Bhairava. These set of eight are mentioned as the sentinel and watching the eight gates of Śiva's city. However, the Śveta Bhairava of Hanumāndhokā seem to have been inspired from the *Chumiya Numiya Bhairava* of Srinagar in tradition that was served by Jogis. Since the patron of this shrine Rana Bahadur Shah declared himself as 'Swāmi Mahārāj or Swāmi Nigunānanda' after his retirement from the throne. And this form of Bhairava as Atkinson refers to is sometimes worshipped by the khasiyās in the West. This could be a result of conquest to the west of Kumaon and Almora by his uncle Bahadur Shah in 1787 AD.

Kāla Bhairava (Hanumāndhokā)

The colossal image of notable Kāla-Bhairava is consecrated as facing the northern prefecture of Hanumandhoka Durbar square in Kathmandu. This shrine is located along with a stone-paved roadside of this prefecture which lies alongside of the *Degutaleju* shrine. This open-aired shrine resting on the stone wall is attuned to enclose with the pagoda structures of Indreśvara and Jagannath temples within this palatial premise of medieval instance.

This image of kāla Bhairava is magnificent in its built of iconographic form spreading with the aesthetic flavor of earlier taste of Nepalese stone arts. Originally, the location of this gigantic stone image was not fixed at the present site, but it was sanctified here only during the reign of Pratapmalla in the seventeenth century. Previously, it belongs to the separate location as stated by the legends. This enormous icon eleven feet high is the tallest among the Bhairava images in Nepal. It was proposed later to sanctify this area due to its fortuitous recovery from the past. Hence, this open-aired shrine of Hanumandhoka was not consecrated definitely for this purpose since this image had been

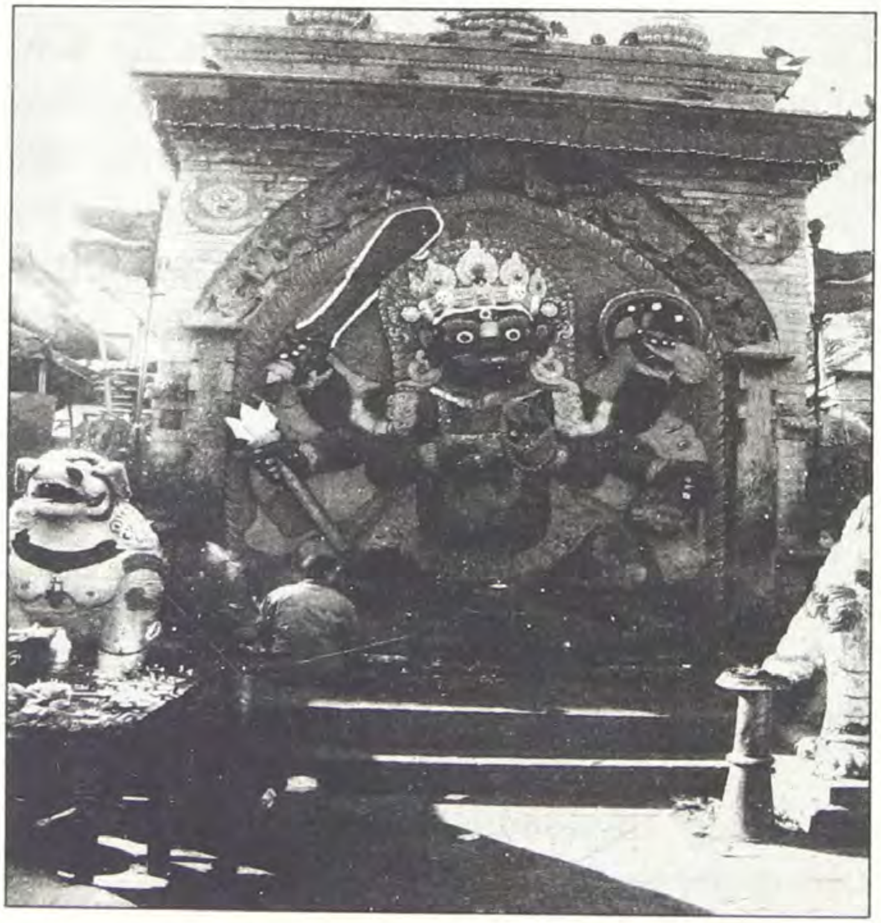


Fig. 7: Kāla Bhairava of Hanumāndhokā

unearthed from the wood of Ranibari near Lazimpat during reconstructing the quarry of the royal canal (Rājakulo) in Kantipur. This gigantic stone figure was founded on obstacles of this canal lying upside down at *Chănsāt* area of Ranibana during the restoration work, carried to canalise this duct to fill the tank of *Nhu-pukhu* or Rāni-pokhari, recently built by King Pratapmalla (1641-1674 AD). However, in some instance, this conduit is said to have been intending for the filling of the reservoir completed to decorate the aesthetic impression of the gigantic stone image of the reclined Viṣṇu (*Jalasayana-Nārāyaṇa*) in the *Bhaṇḍāra-khāla* grove of Hanumāndhoka palace made by Pratapmalla in 1659 AD.[120] However, according to local rumour, as this king was informed about this noble discovery he is said to have rushed to collect entire debris and brought to his court to reassemble it. In consequence, this king said to have consecrated this image facing at the southern face of the Mahendreśvara Mahādeva temple, in order to pacify the emission of malevolent fumes from the image, which was a havoc of that age. Hence, the local belief illuminates the mystery of locating this wrathful deity consecrated as facing towards the north.

This circumstance is significant with a consequence of unearthing of the historic stone image of Kāla-Bhairava, found in fragmented pieces and later assembled into a single piece at the present vicinity during the rule of Pratapamalla in medieval Nepal. Later this king had reassembled entire scattered pieces into a solitary icon, and consecrated it before his palace of Hanumāndhokā, facing it towards the north indicating to its source of origin.

The original epithet of this image was unspecified before its naming of Kāla-Bhairava or the Black-Bhairava duly painted with ivory, black and sesame oils paste. But some consider its name was derived from the Hindu concept of the lord of the death, Kāla or the attendant of the Yamarāja, the authority of death. However, according to the Merutantra, the term of Kāla represents the

Daksināmṇāya aspect of Śiva in his iconic form of Mahākāla.[121] However, in the *Śaktisangama* tantra, the image of Kāla Bhairava is illustrated as pairing with a motherly goddess of Dhumāvatiī in practice of *Daśamahāvidyā.*

Previously, this image was identified as the *Bhima-Bhairava* image[122] due to its enormous size. The term of Bhisaṇa-Bhairava appears in an iconographic set of Aṣṭa-Bhairava. In this he is depicted as the defender of the Northern direction coupled with his consort of Mahākalī to guard the chapel of Tripuraśundari. This location, as fixed during the time of Pratapmalla, confirms his iconographical location of Bhisana-Bhairava as situated north from the shrine of *Degutaleju* shrine at the top floor of Kantipur citadel. The north facing position of this icon, with disposition of six-armed pretence also reveals the proper location of this iconographic art form of Bhairava, no matter what was its origin before. However, Pratapmalla, himself a keen Tantric, had then consecrated this iconic disposition into a fixed assortment of the Aṣṭa-Bhairava constituent deity. Hence, the term of Bhima-Bhairava might have been in practice forth with a spirit of this cluster of Bhairava images. Probably, this name of Bhima could be a distorted version of Bhiṣaṇa-Bhairava in this regards.

This icon of Kāla-Bhairava is shown in a *Pratyālidha* pretense (a position of standing bearing a whole load of the body on left leg, tightened with an ankle formed by a pair of snakes, folded to step over feet and right leg stretching apart to step on a head of a cadaver) of his casual posture over the corpse. He is depicted as a dwarf with pot-bellied shape having a bulky and grotesque head. His upraised and curly hair-gears resembling with the fashion of ancient Garuḍa image however, this is festoon on the style of demonic, or of the Demi-gods. His hair band is festooned with bone ornaments, and chained with four skulls of skeletons, leaving one divine cranium for its focal design. Seven floral ornaments are carved as a coronate of this deity, festooned between bone ornaments and the upraised hairs. His round and

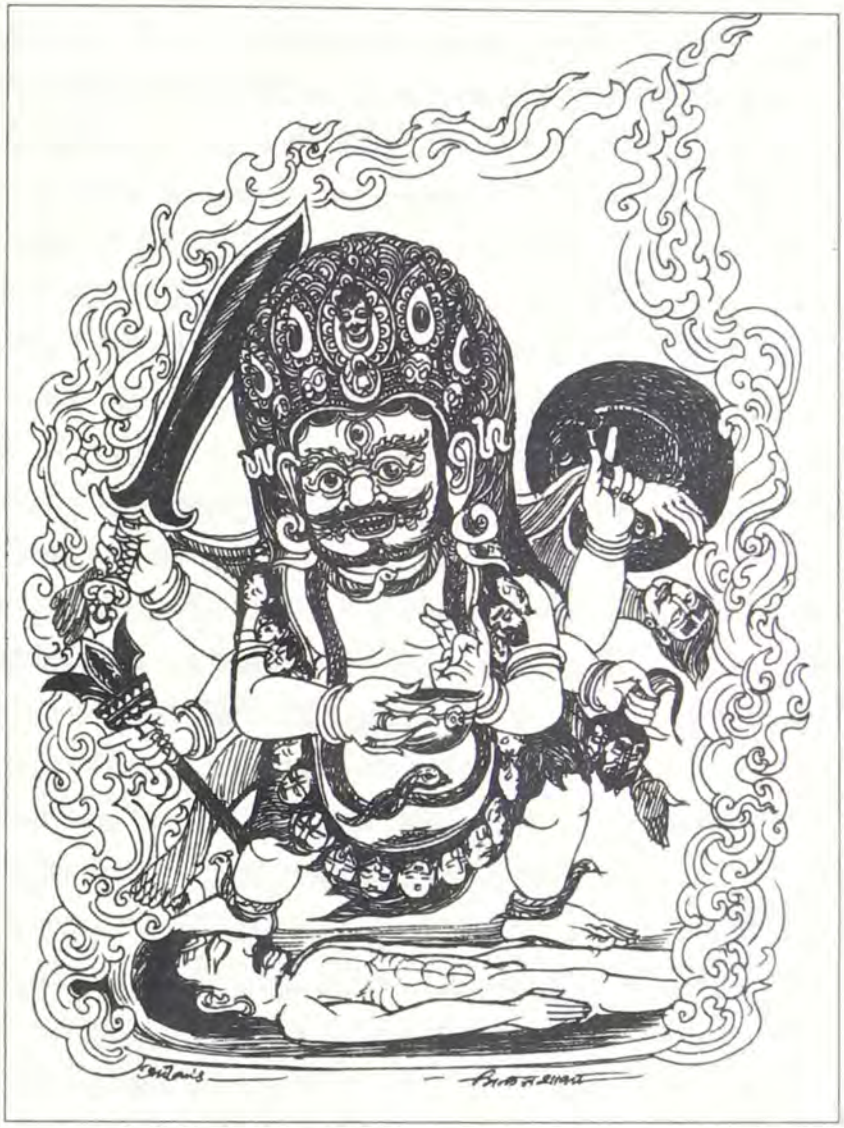


Fig. 8: A sketch of Kāla Bhairava by the author

bulbous face is attractive due to the harmonious pair of bulbous eyes overhung by the fiery and thick blazing form of eyebrows vanishing at the centre of the nose. His round and prominent forehead is studded with a vertical form of the third eye (the significant motifs and characteristics of a āiva) sparkling as a *Tikā* on his forehead. He has a natural nose bar to attract the face with his smile of an archaic touch, represented equally by a flamboyant beard and moustache twirled around his pair of cheeks. He possesses a long pair of ears, decorated with a pair of curling serpents as his ear rings. A coil of serpent studded as his pendant also festoons his neck, and a long snake slides along his torso fasten at the deity's navel to form a garland of serpents. He is shown wearing a series of shaved human craniums; normally it counts up to fifty-one numbers to form a Muṇḍamālā, also a garland of human heads. His loins are covered with a tiger skin. His legs are decorated with a snake as ankle and an ornament of *Nupura.* His six arms are equally distributed balanced by a pair of upper hands raised as brandishing of a sword by holding simultaneously a leg portion of a peeled human skin. Likewise, from its left arm is shown as holding a hand portion of human peeled skin and a shield. This is to envisage the philosophical significance of this deity as a protector, similar to the entire organs of human body enclosed by a skin to identify him as a male or female just like this. Bhairava also functions to shield the entire being from danger just as a human skin. Hence, in this image, the figure of peeled human is shown at the rear side of this image.

The central pair of arms are iconographic in character to cognate this image with Śaivism, hence the right arm is shown holding an attribute of trident, to pair with his left arm depicted as seizing a tuft of hair of triple faced image. This head is legendary with the mythic story as belong to the *Brahmaśiraṣa* or, Brahmā a creator god of Hinduism. This, according to mythical tradition, happened during the self-emanation of Śivalingam and the contest between Visnu and this deity for the exploration of its growth and expanse. In this, Brahmā secured his part to explore the stretch, and unethically presenting this as his accomplishment of research, ended up in heaven. At this, Śiva manifested himself from the shaft of lingam and beheaded Brahmā. Hence, he holds these sacred heads of Brahmā forever. In search of an appropriate place to enshrine it, but he was unable to find a suitable place in this world, hence it remains in his hand forsever to name him as a Kāpālika.

His principal arms are exposed in the most conventional pose of holding a *Kapāla-pātra* from his right, and demonstrating a gesture of *Bindu-mudrā* through his left. This eleven feet tall stone image is execute as a high relief from a sword-tipped shaped rock, decorated as a flaming of a funeral pyre. This image is besieged with the stone tympanum with the Hindu mythical motifs of aquatic and celestial beings, drawn together with the Sino-Tibetan motifs of dragon in the medieval artwork of Nepal. It avails with the affinity of this deity to the Tibeto-Buddhist cultural traits, which is also asserted by the regular practice of rituals and liturgical performance of this deity, that is incessantly performing through the Buddhist traditional priest of Makhan bahal.

In this regard, the topmost figure of a grotesque portrait (often painted in black) is shown with his stretched hands to hold the tailpieces of dragons in an image of a *Kṣepu* or *Garuda* of traditional (*Torana*) tympanum. This is slightly different from conventional *Kṣepu* motifs of *Toranas.* They are shown mostly engaged in swallowing of the heads of serpents but instead Garuda is depicted as holding them by their tails. But in this tympanum the dreadful figure is attempting to drag both of the tails of the dragons to swallow it. This significantly depicts the situation of the pacifying of the endangered situation from the north during the medieval age.

Local practice also asserts to this grotesque art form at the pinnacle of image is significant reason for naming of this icon as Kāla-Bhairava. Because locals specified that, the term of Kāla or death, is depicted on the top of this image. Hence, that was then descending from the northwards (Sino-Tibetan side). To pacify such a frightening situation, this image is facing to the north and combined with the additional icon of Kāla with this image of Bhairava that became local as Kāla-Bhairava, later.

Regarding to the legends of Kāla-Bhairava image, there is a new appealing story about the fame of this edifice as the judiciary image. The term of Kāla in Newāri also represents time; this refers to the tantra of a *Kālacakra, or* the time cycle and overseer of entire righteous and sinful activities of the human beings, which is entrusted to this grotesque deity. Hence, according to the medieval customs this custodian deity was regarding as the judging icon of swearing and pledging faced before the culprits for their hideous activities. This practice was prevalent even during the regime of the reigning Ranas of nineteenth century in Nepal. The culprits are brought to prove before this gigantic image, their indulgence of crimes. Hence, this image is a matter of dread and terror before the culprit. In case of the culprits swearing of a forged allegation, they are believed to be responsible for the curse and exasperation of this fierce god. According to the locals, such culprits die with symptoms of queasiness, bloods and dysentery.

Unmatta Bhairava

The Nepalese convention of Unmatta Bhairava seems popular due to the Tantric and the Mukha-linga concept of Śaivite iconography. This ferocious form with his sensual expression remains with its presumptuous defensive stance of the *Pratyālidha* posture. His name signifies the passionate temperament of intolerance, which is more aptly explained as it with the *Erecto-Phallic* limb of his erected or upright penis. This unique form is appraised for conceiving male offspring among the barren women thus this shrine is visited habitually by those married woman desiring progeny in Nepal. This is a typical cultural trait secured in this valley to its iconic identity. This Bhairava stands with his west-facing stance (*Paśchimāmnāya*) to defend the infuriated and malice vibes releasing through the orifice of *Aghora-Śiva* or the southern facet of Śiva lingam.

This stance is exclusively retained in the architectural plans and buildings of early medieval Śiva shrines of Nepal viz., *Paśupatināth*, *Gyāneśvara*, *Indreśvara* and I shrines of Kathmandu valley.

The most ancient amongst this type of images, so far preserved in wooden art form, is traced from the southern courtyard of Indreśvara temple at Panauti. The most significant of his image lies in its magnificent form that lures the viewers. This enshrinement of the Unmatta Bhairava is accredited to the age of Jayasimharama Vardhana and Madanrama Vardhan circa. NS 514 i.e., 1394 AD. This is verified by the undated (the date portion of this inscription was peeled off) pedestal colophon inscription of the stone image of Harihara, situated in the left side of patio leading to the western gate of Paśupatingtha temple in Deopatan.[123] It is mentioned with the instance of the consecretation of main Paśupatiśiva-lingam (This is according to the Gopālarāja-vamśāvalī is accredited to Jayasimaharama Vardhana during NS 480 i.e., 1360 AD[124]) in this consequence the shrine of Unmatta Bhairava was also consecrated by the same donor during the early medieval age in Nepal.

The shrines of Unmatta Bhairavas

The sovereign shrines of Unmatta Bhairava are decorated with a full-size or colossal image of this deity in the medieval shrines of Kathmandu Valley. This deity is characteristically installed in four shrines of Kathmandu valley viz., Panauti,[125] Śrikhaṇḍapur. Lalitpur and Paśupati are distinct as the colossal works of wood and metallic art of medieval Nepal. This form appears as the fierce and menacing attitude of the Śiva-Rudra in his *Svayambhu* form with his erected male membrane to define his characteristics of the *Urdhvarettā*,[126] the rigid phallus. This yogic practice of controlling the state of ejaculation by which the sperm is charged to flow upward to contemplate into the Yogic state of mind. This attitude is revealed by the image of Unmatta Bhairava from the *Dyôh-chhen* of Panauti Indreśvara temple complex. This four armed wooden image of Bhairava stands in his regular Pratyālidha attitude.

The upper pair of arms of this deity is stretched horizontally across to his chest. This is to reveal the gesture of enticement, and to state the posture of invitation to embrace his consort for eternal union to begin the act of creation. This stretch of wing revealed by this deity is also personified as to indicate the state of a rising sun; thus, this deity is also gloriously famed as Mārtaṇḍa Bhairava. His irrepressible eagerness of union is significant to name him as Unmatta or Vitaṇḍa Bhairava. Likewise, his lower pair of arms is shown in a regular pose of *Bindu-pātra* folded at his chest. The right arm of this deity is holding a human skull-cup, and the left one is in a gesture of articulating at the escalating state of delight to consume the impenetrable pleasure of *Parmotkarṣa-Bindu* by bending of a thumb and middle finger jointly. This Bhairava is stepping over a goblin or *Vetāla* with his right leg, and a serpent of *Vāsukī-nāga* from his left leg. He wears a garland of human skulls and serpents as ornaments on his torso. The stances of these Unmatta Bhairava images are identical in respect of iconographic forms that indicate his white complexion. However, the pedestal images and the limbs are different among these four icons. The *Kumbheśvara* and Paśupati images are made of a ten-armed pose with respective attributes. The entire images of Unmatta Bhairava are enshrined in routine positions of facing west in those shrines of Indreśvara of Panauti, Kumbheśvara of Patan, Paśupati and Jnāneśvara of Kathmandu.

This set of four Unmatta Bhairavas are accredited as paired with the Mātrikās or motherly divinities in the rectangular sanctum shaped as spiritual rest houses or *Capārhrī.* The uniformity of these edifices lies in the accurate building of a two-storied resthouse shape, elongated from east to west in all of these shrines. In the Panauti, the resthouse windows are decorated with lavish wood works of conventional motifs of *Hitimangah, Jalaparis* (nymphs), and *Kṣepu.* Three windows are facing towards the north, are accommodated with the wooden statues of the Siddhās.

Batuka Bhairava/Matiko-Bhairava

The term of Baṭuka refers to the stage of bachelorhood in Hinduism, and this epithet is classically asserted with a class of deity believed as aboriginal in Nepal. Iconic description of this category of a young Bhairava is mentioned represented in a naked form with his yawning mouth and protruding teeth. This position of the image is featured with the iconographic attributes of *Abhayamudrā, Agnīpātra, Damaru, Dantas, Kapīla, Khaḍga, Khatwānga, Nāga, Nagna, Pāśa* and *Trīśūla* in

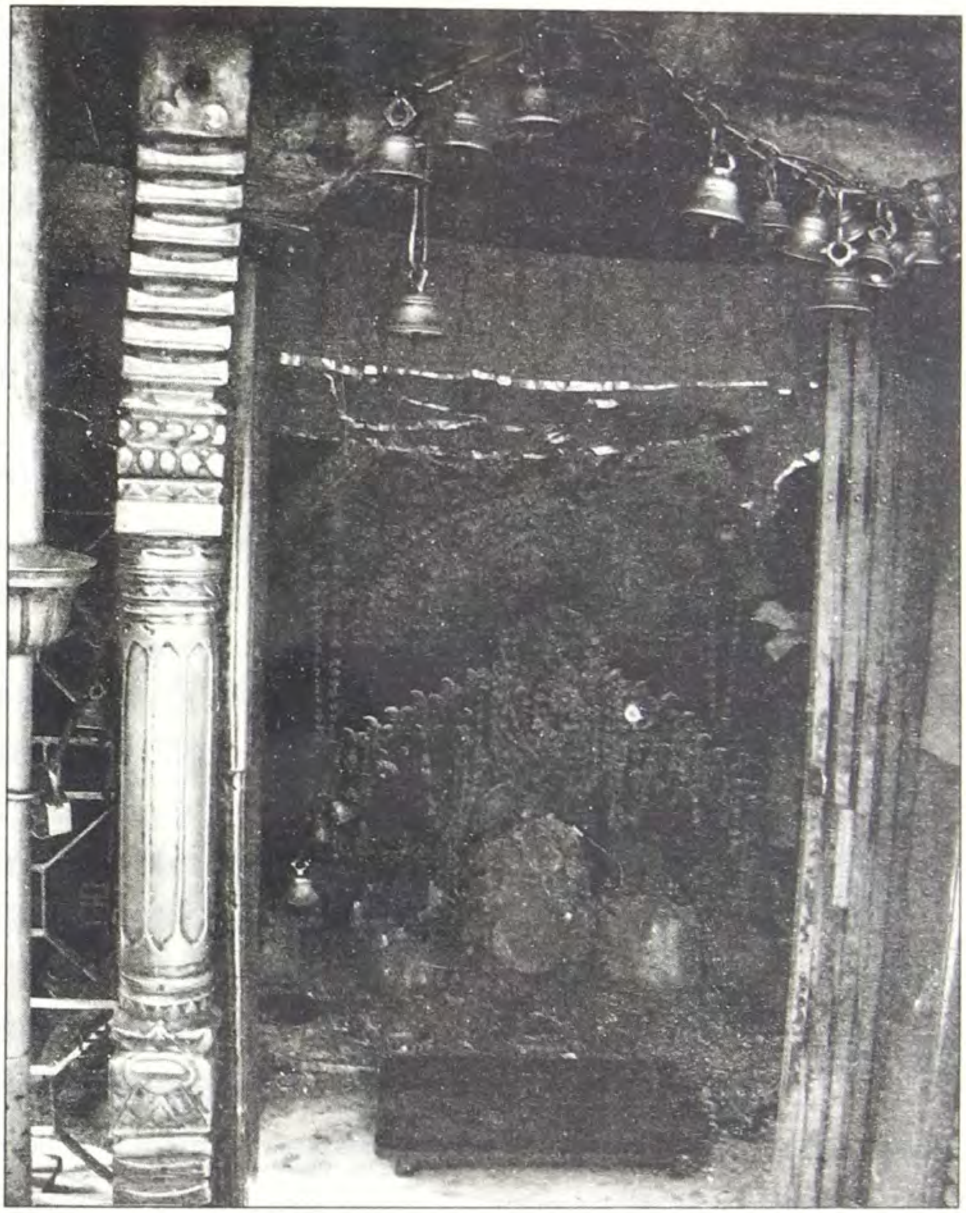


Fig. 9: Matiko Bhairava shrine of Lagankhel

his manifold arms with a dog as his vehicle.[127] This Bhairava is paired with Gaṇeśa in different art and architectural embellishments of the medieval Nepal. This term of Vatuka resembles in iconic concept of a spinster phase of Kumāra, one of the most individual and prominent cults of the Licchavi age in Nepal.

Tyānkā or Tīkā Bhairava

The shrine of Tikā Bhairava is situated in Chāpāgāun of Lalitpur at the southern edge of the Kathmandu valley. This shrine matches one of the contiguous icons of the protective deity of this valley. This imageless shrine is worshipped on a stone plate (*Pāh-Lohan*) fenced from the north by the peripheral boundary. This bond is decorated with a portrait of a huge blue face of Bhairava worshipped by the locals ritually during different occasions. This shrine of the southern principality, embodies spiritually the element of earth residing at the southern end. According to the cosmogony nebula of *Aṣṭa-Mātrikā* and *Aṣṭa-Bhairavas*, he represents the embodiment shrine of Caṇḍa-Bhairava. The massive boulder just behind the tin-shaded shrine of Bhairava is also considered as the amazing emblem of this deity. The gigantic portrait painting of this shrine is the most fascinating feature of this sanctum. Actually, this portraiture is a magnified version of the orifice and bulbous eyes, surmounted by fiery brows and moustaches. The painted image of Tyanka Bhairava reminds you of the perceptible polychrome faculty of a gargantuan portrait of Hayagriva. This is depicted as identical with the *Hetu-cakra* or the mandalic icon of the 'wheel of life'. No parts of any other limbs except the face is depicted as pretending to devour the offerings presented on the podium. This painting faces towards the south to the river of Bagmati, hence also deemed as the protector of this valley from the southern direction.

Kāti Bhairava of Kileśvara (Chāngunārāyaṇa)

This little shrine is situated at the south-western corner of the Chāngunārāyana courtyard (Fig.10). This is a tiny rectangular shrine built in the ancient design of open air shrine lifted by four cardinal stone posts, and a sloping hood topping it. This east-facing shrine is armed with the stone arched shape of tympanum created by the images of *Kṣepu* and the coils of a pair of serpents in the upside-down deposed shape of horse-shoes, formed by a pair of debased guardian deities seated in position at its base. Both are unidentified due to sliced appearances; however, it could be identified as the pair of attendants to this deity namely Śārī Gaṇapati and Śrī Vatuka-

Bhairava at the stone tympanum.

The gaps between four stone pillars, shaped in traditional Nepalese wooden posts, are fixed with a brick bond. The cranium of a fabled creature of *Kṣepu* is decorated with a three-tiered parasol made out of stone in this tiny shrine. It is preserved with a stone icon of standing Bhairava on a prostrate cadaver (Śaiva or Vetāla) over the plinth beautifully designed with lotus. The pretense of attitude of this deity of *Pratyāliḍha* is aesthetically equated with a dwarfish configuration of this main figure attenuated with protruding belly. The iconic postures of frontal arms are displayed in a *Bindu-pātra* revealed by holding a skull cup in his left and hand pose of *Bindu* at the right. His dorsal or upper pairs of arms are fixed with a flag and standard in his right, and a standard-staff (*Khatwang*) from his right and left arms. His wide and bulbous face with upturned hairs, moustache and beard is the same in appearance as of the face of *Hathu-dyôh.* It is festooned with coils of snake as ear-rings, and a bulbous third eye on his forehead (fig.7).

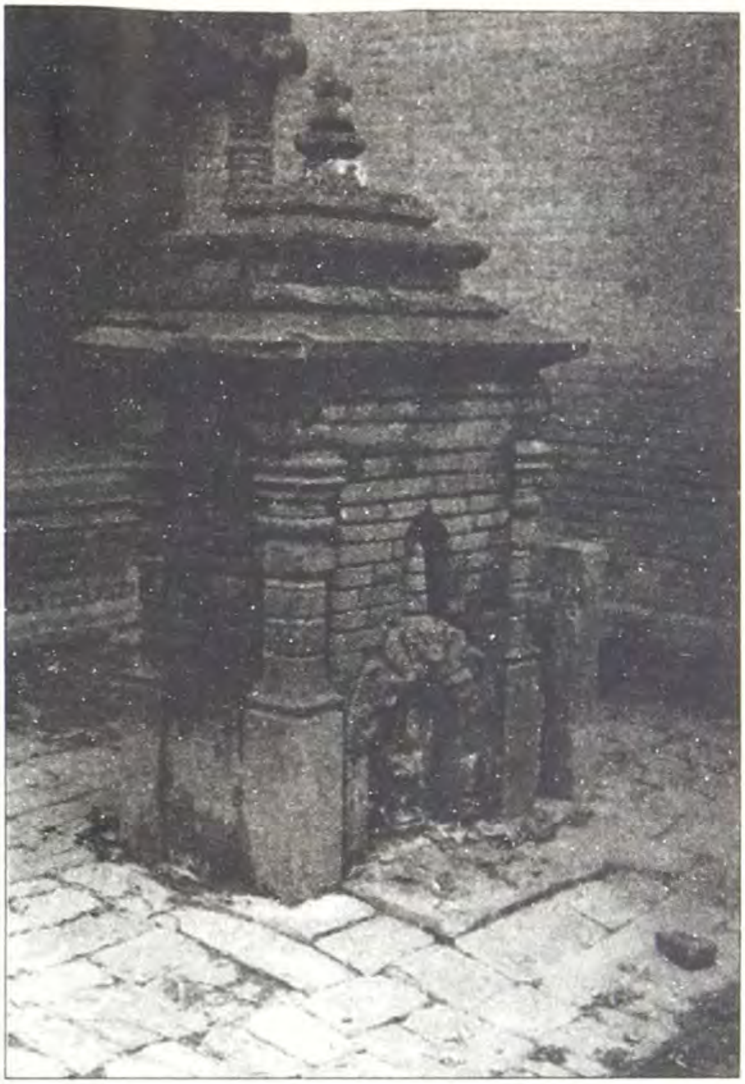


Fig. 10: Kati Bhairava of Chāngunārāyaṇa

The proper identification of iconography of this image is vague and misinterpreted as Kānti-Bhairava (however inscribed as

Kāntidevī Bhattārikā in the gold leaf inscription of Chāngu main shrine dated NS 615 i.e., 1495 AD) by some scholars.[128] However, some suggestion has been made to identify the *Dyôh-chhen* as this icon existing across the Manamati River lying west to this shrine.

Viśvanāth Bhairava/Ākāśa Bhairava (Bhaktapur)

This Bhairava representing the space element, and considered as the governor of the universe, is duly consecrated in Bhaktapur. This deity is regarded as the foremost protector of this province enshrined inside the sanctum of seven tiers and covered with the west-facing triple-roofed temple. This elongated rectangular temple is enthusiastic in a trend of seven windowed arrangements in each tiers and the top gilded roofing is a canopy with arrays of seven golden pinnacles. The three tiers of primary, secondary and tertiary are made in a Tri-ratha style to blend in the architectures of three facades. The decorative set of five doors of the ground floor of this gigantic temple constructed by the famous king Bhupatindra Malla at the end of seventeenth century, is jammed with the metallic shrine dedicated to this deity, located centrally at the Taumādhi square (Fig.11).

This tiny bronze icon is sanctified at the doorstep as a small cavity on a temple entrance. It is sheltered by a metallic tympanum shaped ornamentation with an airing space through this figure. It also provides the impression of a deity of Space. There are four tiny images dedicated as the four-armed seated form of Bhairava on the crest of tympanum protecting the central standing image. The four-armed seated Gaṇeśa is placed a few inches below to the right, placing another four-armed seated image to his left. The four-armed central figure of Bhairava stands trampling over a goblin or Vetāla in *Ālidha* pose. His upper arms are consistent with a rapier (*Khadga*) and a shield (*Dhāla*), whereas the lower pairs are creating to point out a motion of *Bindu-Pātra mudrā* by holding a skull-cup in his right arm (Fig.12). His left arm is depicted in the

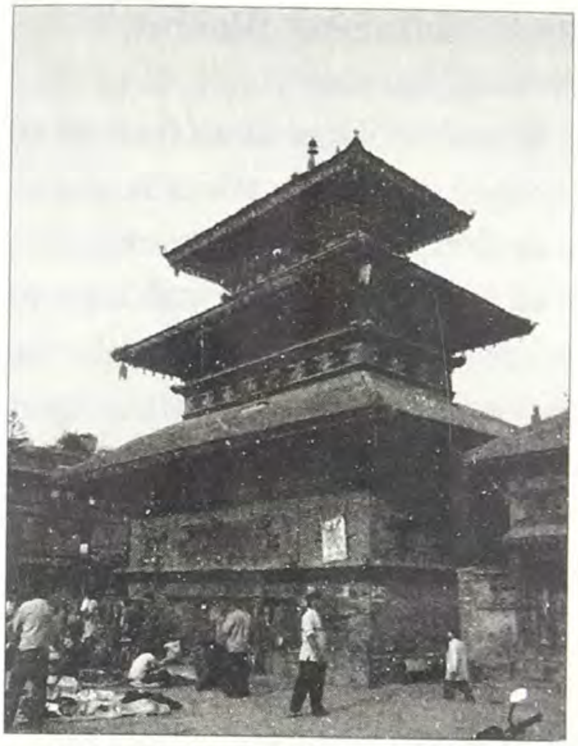


Fig. 11: Ākāśa Bhairava Temple, Bhaktapur

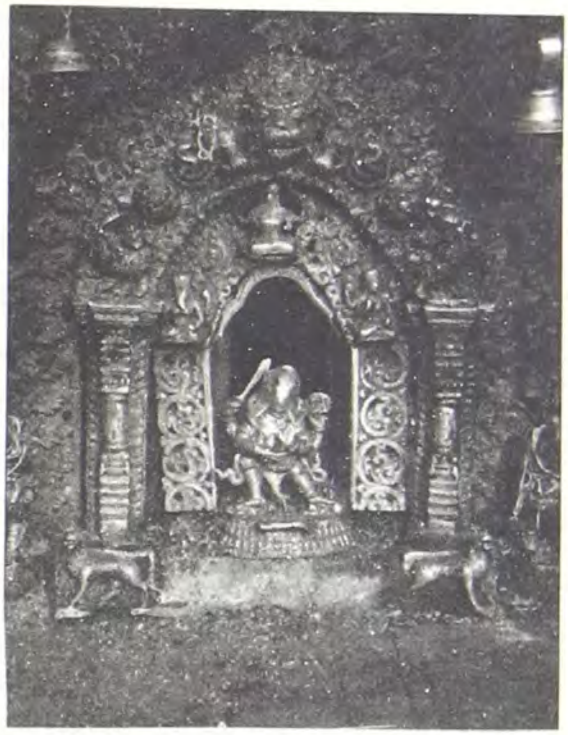


Fig. 12: Ākāśa Bhairava, Bhaktapur

philosophical peak of a *Bindu*-pose. The lower pedestal of this icon is shown as safeguarded by a pair of dogs. Since dogs are considered as dutiful and watchful animals, their temperaments are analogous with the attributes of this deity to consider them as vehicle of this deity.

It is situated besides the well-known five-storied temple dedicating on *Siddhi-Laksmī* in Bhaktapur. Just like the esoteric iconic disposition of this deity is shown as carried by a pair of arms of Bhairava, the common people are mistaken to consider this posture as being trampled over by the Siddhi-Laksmī, instead of being supported by the later. However, this is reverse in the theory, being a Vīra or a gallant devout of Bhairava is considered as the *Sādhaka* carrying his personal aims and ideals (personified as a goddess Laksmī) in his own arms in order the attain the final liberation (Siddhi). But, this is rather commonly understood in reverse, hence, in the square of Taumādi in Bhaktapur, the picture of architectural setting is also festooned in the five and three storied temples with similar numbers of plinths dedicated to the esoteric deities of Siddhi-Lakṣmī and Viśvanātha Bhairava. The triple storied wooden chariot dedicated to this deity is pulled regularly to celebrate the weeklong Nepalese New Year festival of Biskā or Bisket every year. Its antiquity and celebration is vague in history, but local legend asserts this deity as the representation of the Viśvanāth Bhairava of Vārānaśī or Kāśī. The local legend about this image of Bhaktapur Bhairava is consequent with the story of the Bisket festival. Hence this, a principal lord of Bhaktapur is entouraged in a chariot for an entire week to celebrate the Nepalese version of New Year.

This legend goes with the story of a remote culture in a state of anarchy. Once, the populaces of Bhaktapur were suffering from the sudden demise and non-survival of their rulers after spending their wedding night with a princess. It continued for many years and nights, but one king remained awake the entire night to inspect the cause of mortality of the past kings. Suddenly, he notices a pair of thread-like black substances appearing from the nostril of a princess. These swiftly transformed into a shape of huge pair of boas and began to molest the king watching near by. At this, the king slashed both of these reptiles and went to his bed. As usual, the populace started making preparations for this king very early the next morning. However, they were surprised to encounter the weird scene of slaughter of two boas and to find the king alive. Hence, to celebrate this grand occasion, people tied these pair of reptiles in a huge pole to exhibit the main cause of their being kingless and celebrated a weeklong festival of happiness by the name of *Bisīkāh,* meaning after the slaughtering of the snakes in Newāri.

In this way, years and months have passed, while the celebration of this occasion reached its height of pomp and show. Once, a famous Tantric of Muniacharya was testing the participants from different towns and village during this special occasion held in Bhaktapur, he unexpectedly found the tallest man gazing at the carnival in a reflective mood. He identified this extraordinary person as none other than the disguised form of *Viśvarupa* or *Visvanāth Bhairava* of Kāśī in Bhaktapur. Hence, he suddenly attempted to strike him with a mantra. This incident was not unheard of by the lord himself who before any effects of the magic spell worked carefully escaped from there. But the Bhaktapur Tantric also did not gave up so easily, following him up to reach Taumādhi, at the location of present shrine, and began to intone a sacred spell of mantra more intensely and efficiently to captivate Viśvanāth Bhairava in his disguised form. However, he managed to escape from there by piercing the wall with his genital part after manifesting his true form. At this, the tantric grabbed his tuft of hair and beheaded this lord instantly. During this attempt, the trunk of Bhairava was misplaced but believed to be residing in his original abode of Kāśī, but only his head remained to manifest itself in Nepal.[129]

This shrine of Bhairava was built in a tiny shape earlier by the medieval King Ānandamalla in Kaligata era of 4197. It was consecrated in the middle of Bhaktapur or *Khopring* city formed of 12000 houses.[130] According to the text, this temple was then dedicated to Kāla-Bhairava but in a local parlance, this is better known as a head of Biśvanātha Bhiarava of Kāśī. It is culturally believe by the Newāras, that the residual torso of this god descends in Kāśī or Vārānaśī of India, but his skull remained in the Bhaktapur of Nepal.

The Tantric festival of Bhairava is coupled to join with the chariots of Bhadrakālī in Nepal mandala. This cultural sport symbolises the celestial nuptials that is symbolically expressed by dragging jointly both of the chariots publicly, amidst the throng of nation. This custom was established later by King Jagajyotirmalla in 1570 AD (NS 690). The elongated rectangular form of temple dedicated to this deity was duly established by the famous king of Bhaktapur, Bhupatindramalla, and the west-facing golden gate and gilded roof of this temple dedicating to this shrine was a contribution of his son, the last Malla king of Bhaktapur, Ranajeetmalla. Previously, the golden *Betala* or the image of a dead body was lying in front of temple. It was vandalised by the harebrained King of Ranabahadur Shah and buried underground after slicing it by his axe. Hence, this shrine diverges from his mount of Betāla.

Later it was revived and renovated during the regime of Chandrasamsher Rana. He has covered this image by a metallic sheet and offered scheduled offerings to this deity. Yogi Naraharingth relates the accidental events of a buffalo sacrifice dedicated to this deity in 1724 AD offered by this Rāna premier. It was about the chopped skull of buffalo sacrificed before this deity when it was hurled out in the air with a protracted tongue from the beheaded body. This shrine was destroyed in the devastating quake of 1934 AD. The present structure of this shrine was renovated from foundation to the peak after its original shape was in ruins due to a devastating earth-quake during the reign of Juddha Samsher. Further, this temple was refurbished by the co-operation of German Development Service in 1975 AD that brought it up to the present edifice of this traditional structure.

Vākā-Bhairava

The term of Vākā-Bhairava classically represents the deity of Vāka in Sanskrit meaning a speech. However, in the local context this term derives from Newāri verbatim of Vākādyeh, meaning the lord (Ājū) of a half country. The image made is of pothead deity that resembles a twin image of the famous Ākāśa-Bhairava of Indrachowk in Kathmandu. Both of these images are enshrined in approximately the same locality, but worshipped and daily attended by two different communities of Jyāpoos (Maharjanas) and Sāyamis (Manandharas) the Newāra culture in Nepal. Bhairava is esteemed as the patron deity and the lord of principality in Newāra tradition.[131]

The Newāra community of people who take out oil as their livelihood called Sālmi or Manandhar's of a particular area known as *Vākā-dyeh,* meaning half of the country. They possess a different view on the new designation given to this indistinguishable deity of Ākāśa-Bhairava. To this Vākā-dyeh Sāyami, a class of Newāra people, this deity originated from this square of *Vākā-dyeh* as their particular *Bhailah Āju,* or the protector of this square of a proper Indrachowk in Kathmandu. The periphery of this *Vākā-dyôh* surrounds the south-eastern tiny square that covers the southern area down to the half-way of āukrapath—*Makhangalli* to the *Mikhādhwôn* to the east bordering with the Buddhist area of *Mikha-bahal* to approach the road leading towards the Wotu of Kathmandu.* Previously, before the famous earthquake of 1933 AD, the old Indrachowk of Kathmandu was a star junction of five ways. There was no access to the New Road; instead there existed a platform to perform cultural activities. This Vākā-Bhairava is regularly being exhibited during the occasion of Indrajatra festival at the access road to Wotu tole. A temporary wooden platform is created as a podium for installing this image of earthen pot to celebrate the occasion.

This deity of Vākā-Bhairava is displayed at the raised platform at the lane of Wotu-tole in public during the festival of Indrajātrā, comparable with the image of Ākāśa-Bhairava. This time of the year is dedicated as the worship of Bhairava, hence many masks made of wood or metals and clay figures of Bhairavas are also brought to be exhibited around each city-corner and the streets of the medieval periphery of Kathmandu valley.

The spiritual concept and art form of this Bhairava relates with that of the early carnivorous mores of this valley. The general trend of the *Samaya-dwôn pujā* offered during different occasions resembles the early animistic practice of Pañca Makāras. These offerings include the raw barbeque flesh of buffalo, home distilled wine, rice fermented liquors or home-made beer, dried fish, boiled eggs, a cake of black pulses on the top of a heap of beaten and dried rice called *Samaya-baji,* meaning the offering of the sacred

Samayācāra worship dedicated to this Tantric deity. But in the classical norms of the Śaivite philosophic concept of *Vyakti-Pañcaka* the fifth form is Vāka, the primeval speech, and its five modes of self-expressions (*Vyakta*) are of (1) *Icchā* (volition), (2) *Kriyā* (action), (3) *Māyā* (illusion or pretension), (4) *Prakriti* (temperament), and (5) *Vāka* (speech). It represents the cosmic sound that joins with its temperament of origin to address the foremost divinity. All the sub-divisions and the emanations of multiple transformations of these self-entities (*Vyakti*) are also presided over by none other than this to blend its echoes into the mellifluous forms of music i.e., Vāka in itself. This ethereal substance of the cosmic sound of evolution that exists parallel with the Vedic norms of Vāka is more popular in the feminine aspects of *Vākadevī*, only later transformed into the god head of Sarasvati. Whereas in the non-Vedic mores it is assumed by the hoarse sound of the male principals hence each of these emanates into five forms.

- **Volition** *(Icchā)*: it is represented here with the expression of *Unmāda* or *Unmatta*, the psychosis or wild impulses and excitement, such as children's fetish or irresponsible manner of mind is also analogous with the stirring expressions of insane or inebriated state of mind, that physical and mental states are deranged or lost in reverie.[132]
- **Craving** *(Vāsanā): A* deep-rooted craving corresponds with the human instincts and voluptuous desire of the preceding behaviours.
- **Aspiration** *(Vānchā)*: it is particular to alluring or covetable objects viz., wealth, health, power and pleasure.
- **Reservations** *(Cintā)*: it is a voluntary thinking and planning about desirable objects, and ways to attain them.
- **Mental-efforts** *(Cestā)*: it represents the strong resolutions for the attainment of desirable objects, or for the accomplishment of any cherished purpose which are collectively manifestations of Icchā.

The holy-speech or sacred mantras dedicated to different divinities are emphatically alienated into five modes viz., (i) *Parā,* (ii) *Paśyanti,* (iii) *Madhyamā,*(iv) *Vaikhari* and (v) *Mātrikā.* The philosophical interpretation of *Pratyakṣa-karaṇa* of Gorakhanāth indicates the efficient and material causes that virtually contribute the continuance and improvement of personage by the perfection of Kāma, Karma, Candra, Sūya and Agnī i.e., lust, action, the moon, the sun and the fire elements.[133] Hence, his fierce form indicates the cupidity of Karmic desire of sexual union. The karma form is revealed by his iconic stance, and the temperament of the moon-bearer over his fore-head (i.e., *Bhālachandra*) is typified by his head stuffs and his fiery characteristics of the sun is personified by his facial-expression and grace. Similarly, fire or his affinity with *Agnī,* is intensified by the steady emission of flames from his hair, moustache and beard to represent his true nature. The celebrated speech of Vāka of his persona of the auspicious charms of mantra is displayed by his wide orifice. His spontaneous and bulging bodily structure in tune with the iconographic pose reveal his aesthetic taste, and the charms of supreme ecstasy when coupled with his escort of energy represented by a woman, a personified form of wisdom or *Prajñā* in Buddhism.

The metamorphic chemistry of their union is generally accepted to interpret the celestial collision of *Samvara,* the cosmic union, in Buddhism persuaded by the esoteric practice of the Yoga-tantra. This practice of tantra-yoga is considered more labor-intensive of mystic drills, than philosophy. It represents the *Yogalakṣaḍa* of a final deliverance from the cycle of worldly miseries. In *Tantrapaddatti,* this state acclaims a situation of detachment from the worldly objects of *Vairāgya* or renunciation, a means to attain liberation. For this, the absolute knowledge of the real state of affairs is necessary, but not the external appearance. Hence, it is also emphasised that a *Brahmacārin,* householder or ascetic can obtain liberation with the blessing of Vedic identity of Śiva-Rudra or a Tantric embodiment of Bhairava, irrespective of attire and attributes of their medieval livelihood.

Some Minor Bhairava Shrines of Kathmandu Valley:

Several shrines dedicating the Bhairava shrines are without the iconic images, but mere natural rock slate, or raised dedicating to his worship in this valley. Such shrines, adorned in many squares and corners of city-states of this valley, are attributed to this deity as the governor of concerned places. These squares are found as open-air shrines of *Thāñ-lôhañ* or *Jhwātāpola* or *Pāhā-lohān*, and some non-iconic shrines are also dedicated to this deity, but neither of these forms are found in this valley.

Thāñ-lôhañ/Jhwātāpola

These open-air shrines of erected rocks are found around the core cities and lanes of the Kathmandu valley. Such stones that resembles the broken pillars are traced from the Cābahila Gaṇeśa temple of Candra Vināyaka complex, where a base of the amputee portion of the shaft is worshipped as Bhairava even today.

This erected monolithic shaft also resembles the deteriorated shaft of Aśoka. However, this dilapidated pillar does not have any semblance to indicate that it were a part of such historic shaft, but instead it resembles the *Jhātāpoh dyoh* of the local inhabitants much sensibly. Such monolithic posts identically appear from the Jaisideval of Kathmandu, and the *Jhwātāpola* of Patan on the crossroad and approaching square to the Kumbheśvara–Baglamukhi temple.

Some auxiliary irregular rocks are found as Jhwātāpola of *Bhulukhādega* at Naradevi adjacent to the famous window of *Desayamaru-Jhyā*, the Sunya-Bhairava icon of the eastern staircase of Svayambhu, Thādo-dungā of Patan, the unembellished erected stone pillar of Jaisidewal etc. all these also serve in someway or other as the embodiments of the divinity in such rocks (fig.13).

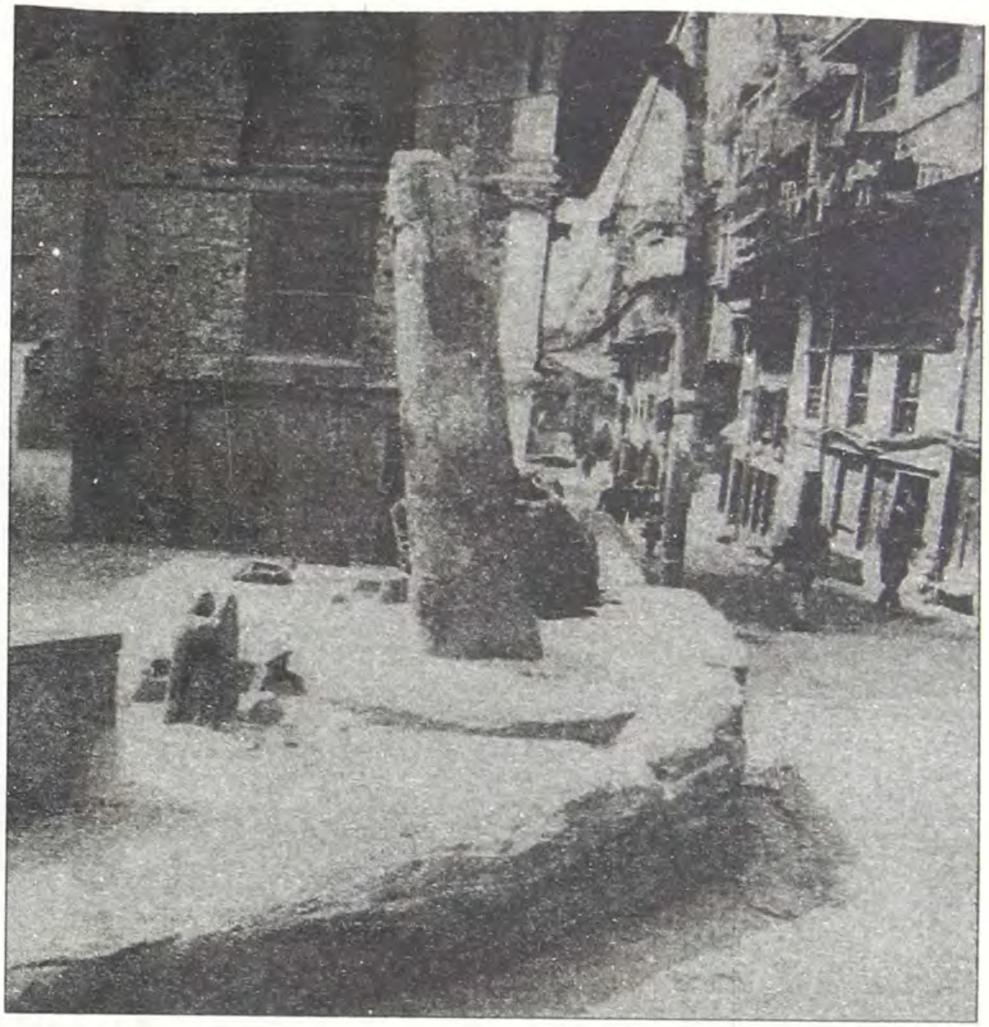


Fig. 13: Than lohan or Jhwātā-pola of Jaisidewal in Kathmandu

In some unique cases, the upright form of the carved image of Makara is found posted at the city corners viz., at Tengal-tole. Such stone channels, removed from the dried water spouts indicate the mythical instance of the descending of *Mandākini–Gangā* to this earth as a rain of celestial water is conceptualised by the incessant flows of water-spouts or Gāhiti around the city. In the cases of discontinuation of a fountain, such stone sluices are removed from the channel tap and taken to place it at corners or outskirts of the city to indicate the ascending back to the heaven of the water-nymphs or *Gangā.* To indicate such residences of the mythical apparatus such water taps, conduits, fountains or spouts are found to have been adorned with decidedly engraved images beneath the fountain hosepipe.

Pāhā-lohān

This is a flat slate paved on the ground for the intention of indicating the holy place of *Kṣetrapāla* Bhairavas of the definite principality in Kathmandu Valley. The Newārai term of 'Pāhā' represents a plate or a flat slate, which explicitly indicates those stones slabs used liturgically to display the edible offerings at *Bhog-maṇḍapa.* This kind of elongated stone slab is hallowed by consecration. Normally, such slabs are paved before the southern entrance of Śaiva temples as the archetypal apparatus of Pagoda styles viz., Paśupati, Indreśvara, Jaya-sankara shrine of Makhan tole and Lohan-degah of Hanuman dhoka, Viśvanātha temple of Pātan Mangal bajāra, and at the eastern facade of Kriṣḍa-mandira and Bhimsenasthan temples of Patan. These are accredited for the liturgical functions of offering on such stone plates revered as *Bhoga-maṇḍapa.* These sort of sanctified areas are locally considering as *Kṣetrapāla*, the embodiment of the patron Bhairava in this valley as well. The sanctified area of such a bequest is traced from Bhaktapur durbar square, at the immediate court entrance of the golden gate or *Pāla-dwākhā,* hallowed for the *Yamadvāra* or *Jamadvāra*, a sort of *Kṣetrapāla* of medieval culture. This is intended for protection as the spiritual fortification from unseen foes of this cultural habitat.

The elongated slate of stone is considered as an embodiment of Kṣetrapāla Bhairava in this valley. It can also be traced from the Bag bazar-behind the city-hall of Kathmandu, to the east, and the Nāipāhacho of the lagan down suburb area at the south and beside the Teku Musygākāla Gaḍeśa shrine, Kohity of Jaisidevala Bhimasensthana, Dokadhala tole, the embodiment of Sveta-Bhairava at Naradevi, Raktakali, Bhurankhela, Dhalko, Ksetrapati, Kāladhāra, Pakanajola, Lekhanath marga and Galkopākhā of Thamel, Jyatha, Kalahagaha of Nāchghara, Sankata and Bāg-durbar peripheral of old Kathmandu city. The Bagh Bhairava of Dallu is also consecrated along with the elongated stone slab as the embodiment of *Vetāh-lohan* or *Pāh-lohan* in this valley (Fig.14).

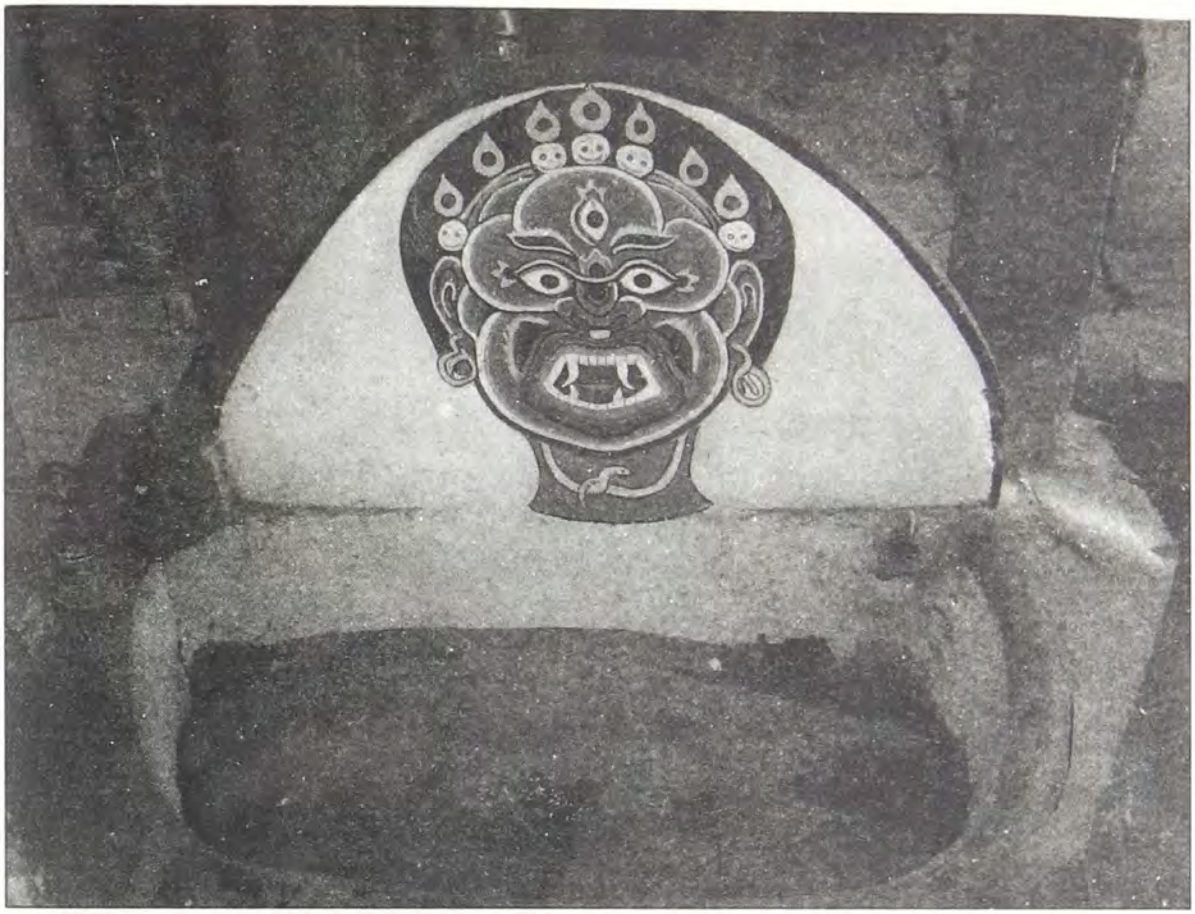


Fig. 14: Pāhā-lohān Bhairava of Dhah Itā in Jhochen, Kathmandu.

Non iconic shrine

Bhairava is normally exists in flattened stone plates contemplated for his omnivorous and omniscientific existence hence are profusedly consecrated at the cross-roads or corners, and beside the sideways around the Kathmandu valley (Fig.15). The consecrated shrines of Dhja ita of Kathmandu, and Dhalaicha of Patan serve a similar purpose.

The non-iconic shrines of Bhairava include a shrine of Hemanta-Bhairava of Paśupati near at the Gauri-ghāt. The term Hemanta means a season of winter in the Nepalese almanac. However, if it is accepted that this Bhairava is representing a seasonal deity, there should be subsistence of a set of six Bhairavas in practice. This is accredited with the representation of seasons viz., *Basant-Bhairava, Śiśira-Bhairava, Grīṣṃa-Bhairava, Varsa-Bhairava, Śarada-Bhairava*

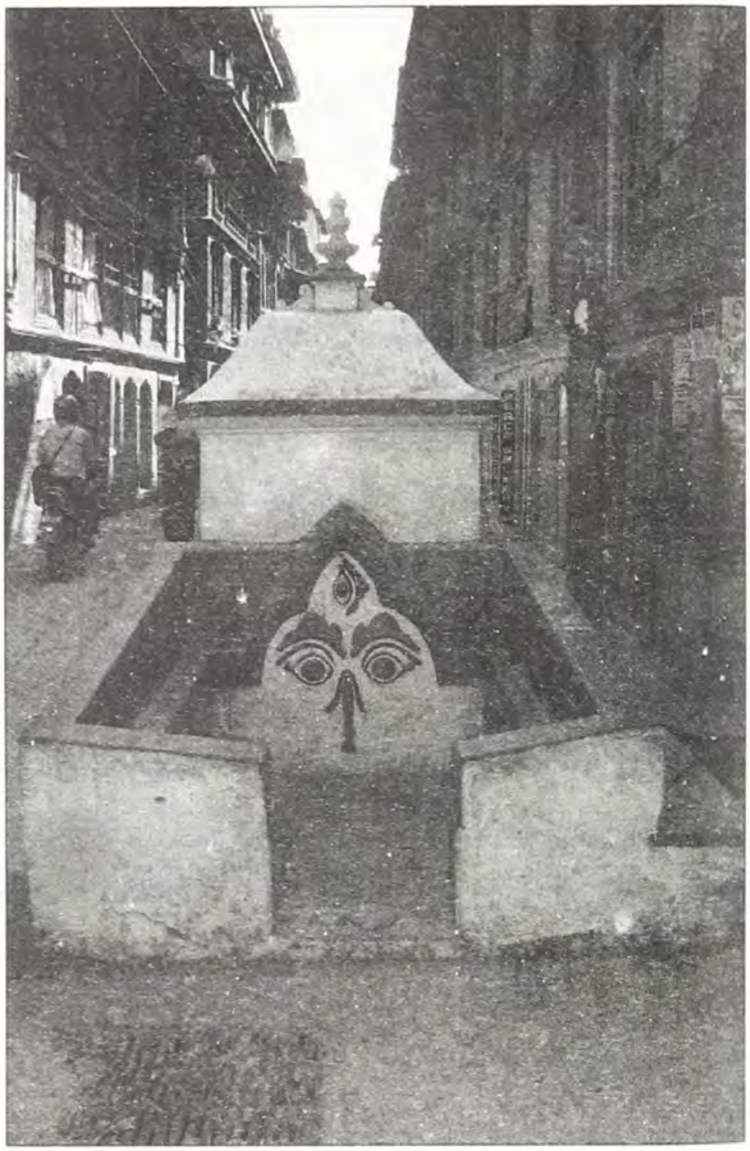


Fig 15: Non-iconic Pāhlohan Bhairava of Dhalayacha in Patan

and the *Hemanta-Bhairava.* However, this conception is vague in this valley. The concept of Hemanta Bhairava seems to be additional to the contemporary culture, which is rare in the series of classical Bhairavas. However, the name of Hanu-Bhairava existed during the medieval age, and this seems local in origin since there is no confirmation of such a deity in the list of classical Bhairavas of that age too. Hanu-Bhairava is locally accredited as Halmanta-Bhairava by the Newāra culture. This shrine of Paśupati–Gaurighat also fascinatingly resembles the cultural inheritance of Newāra spiritual blend, attributing the stylish version of Hindu-Epic aesthetics to name this shrine accordingly. However, the acceptable Sanskrit term of Hemanta could have derived from the Newāri jargon of Halmanta Bhairava. It is quite simple and reasonably logical in the Newāri terminological sense to the Nepali. This is specific as Newāri term of *Jhyā* (a window) is introduce with an addition of a suffix of 'La' as *Jhyāla,* specifying a similar denotation in Nepālī tongue.

This concept of the set of six Bhairavas representing the climatic seasons and the element of nature is also perceptible as acceptable to the Buddhist pantheon from the installed peripheral cites of Svayambhunath in Kathmandu. They are in a spiritual observation consecrated as non-iconic shrines dedicated viz.,

(1) **Prithvi Bhairava**, at the southern complex of Shantipura, represents the Earth element.

(2) **Tejas or Pātāla Bhairava**, residing at the eastern star case of Svayambhu hill, represents the Fire element.

(3) **Vāyu-Bhairava**, enshrined in the *Vāyupura* temple of the south-western corner of the main stupa, representing the Wind as element.

(4) ***Ākāśa-Bhairava***, at the north-western corner of the main Stupa, probably representing Water for its element.

(5) **Āunya-Bhairava** at the middle staircase of the eastern stone steppings to approach the shrine, is represented as the Atmostpheric element among these set of five.

(6) **Asitānga-Bhairava** is situated at the eastern façade of the main stupa in confined liturgical object of the Ucchiṣṭavalī before the shrine.[134]

The cultural practice of worshipping of the Vāyu-Bhairava before the initiation of the chariot-pulling festival of the Padmapani-Lokesvara of Patan asserts the Buddhist concept of the atmospheric god to this deity. This worship is deemed for the blockade of the windy hole, in order to secure the climatic disorder or cyclonic disaster during nearly a month-long Buddhist cultural procedure and ritual of Patan region. This could most probably be the one of the most common regions of the adoration of the Svayambhu, and receives a spiritual permission through the liturgical adoration of the main shrine, and the protective deity of Svayambhu. The subsequent practice in this region could be the reason for the geo-physical situation of this shrine lying at the North-west or the *Vāyavya* direction of the wind from Patan. Hence, its propitiation is believed to bring the control over the windy season of the year in this valley.

CHAPTER 4

ARTISTIC & ICONIC FORMS

THE ARTFORMS

The high artistic esteem and copious range of dedications in Bhairava worship can be trace through iconographic art forms in Nepal.

These icons are consecrated for different purposes of worships from ancient times in Nepal. Bhairava is precisely a minder icon also used in non-iconic and symbolic art forms as the substance of cultural pattern. The grotesque figure of Bhairava stands for a religious theme of sacred artistic convention preserved to profess the wrathful icon of sentinel god in Nepalese art tradition. His enraged form, and objects of symbolic attributes, are significant representations of the devout insignia of civilising heritage in our tradition.

The infuriated expression of Bhairava is depicted in a mode of iconographic art corresponding to the sacred archetype of gremlin's personality since the early age in Nepal. These figures are moulded in raw-clay to terracotta art forms of early Yakṣa prototype of the third to second century BC Nepalese art of southwestern plain lands. Its history is revealed in, archaeological sites of excavated areas. The artifacts collected from these areas smoothly merge with Nepalese proto-historic vestiges of P.G.ware culture and artistic trends. Later, these residues are introduced as trimming images of early liturgical concerns. In this regard, the fuming appearance of Yaksa imagery appearing in the Bharhut and Sanci pillars is considered as idyllic structures of demi-gods in the Indian sub-continent. Hence, the awful personality of this god is adorned with plastic and folk arts which are also significant with aesthetic idioms of outrageous spirits as the monitor of demons.

In another case, those weird images are imbued with indigenous instincts often allied with the aboriginal cultural traits of clay figurines of the proto-historical age and folk art in different cultural and ritual conventions. These archaic figurines are more antiquated in disposition than those of the local and folk art in practice. The finest remains of those artifacts are displayed in the archaeological sites of Nepalese terrain viz., Lumbini, Kapilavastu, Paisia, Banjarahi etc. These clay figurines have preserved the artistic civilisation of ancient Nepal. Among the collections of hand-moulded baked clay figurines of yellowish pink on grey core, a so-called woman's head is noteworthy to mention here. This weird figurine of 12 cm. height and breadth of 9.5 cm, was unearthed from the excavated site of Baṅjarāhi of Bhairahawa district carried out during 1964-65 AD, (near Lumbini Grove, the Buddha's birth plące) and can be represented as the archaic instance of a clay portrait in Nepal (fig.16). However, this portrait, except with a *Tikā* on forehead, with a sharp pierce made with help of nozzles, and a pair of discoid earrings stuck in earlobes barely expresses feminine features. Instead with raised hair and widening pairs of ears and face it gives the look of a masculine type. The iconic feature of ornamentation of the image is more pronounced with a *tikā* or a special mark on the forehead to discriminate with the sectarian norms and classification of the image. This is again an improvised inspiration for the iconic projection of the third-eyed form of the tantric feature. If this figure is of a male essence,

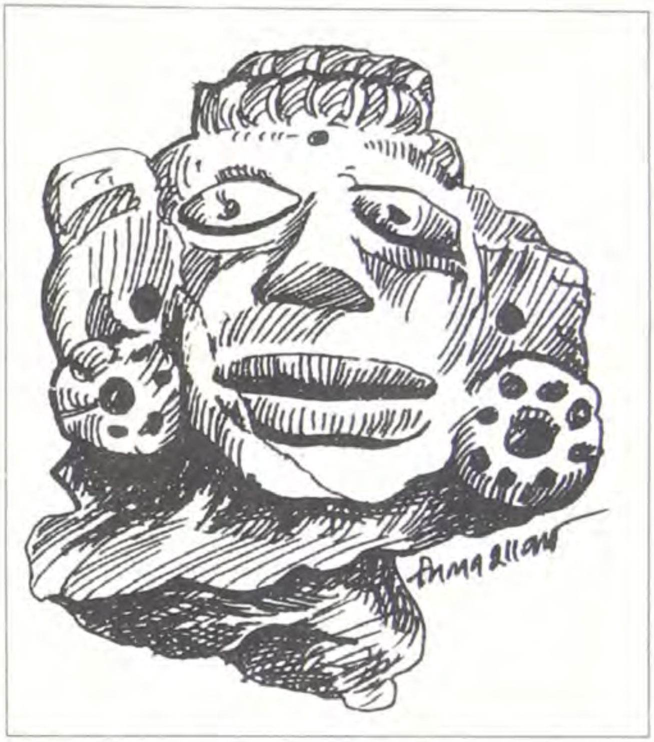


Fig. 16: Archaic prototype of Bhairava mask in Nepal

then it can easily be interpreted as the archaic prototypes of Bhairava in clay art form of Nepal. This clay portrait is featured with an oval face and inlaid ornaments to typify its antiquity of the third century BC, as assumed by Ernst and Rose Leonore Waldsmidt.[135]

In the next, the grotesque images of the goblins and the weird forms of stout and dwarfish figures of Bacchanalian characteristics are more represen-tative of the form of art that went to affix with the cult icon of Bhairava in due course of time. The images of *Kubera Yakṣa* and goblins frequently appear in Gandhara and Mathura schools of stone arts of the Kuṣāṇa age.

The physiognomic characteristics, and the proportion of the image of Kuvera–yaksa[136] preserved in the National Museum of Delhi, executed in red sandstone can be explained here as the prototype for the iconographic figure of the dwarfish statured Bhairava in subsequent religious art forms.

Symbolic Forms

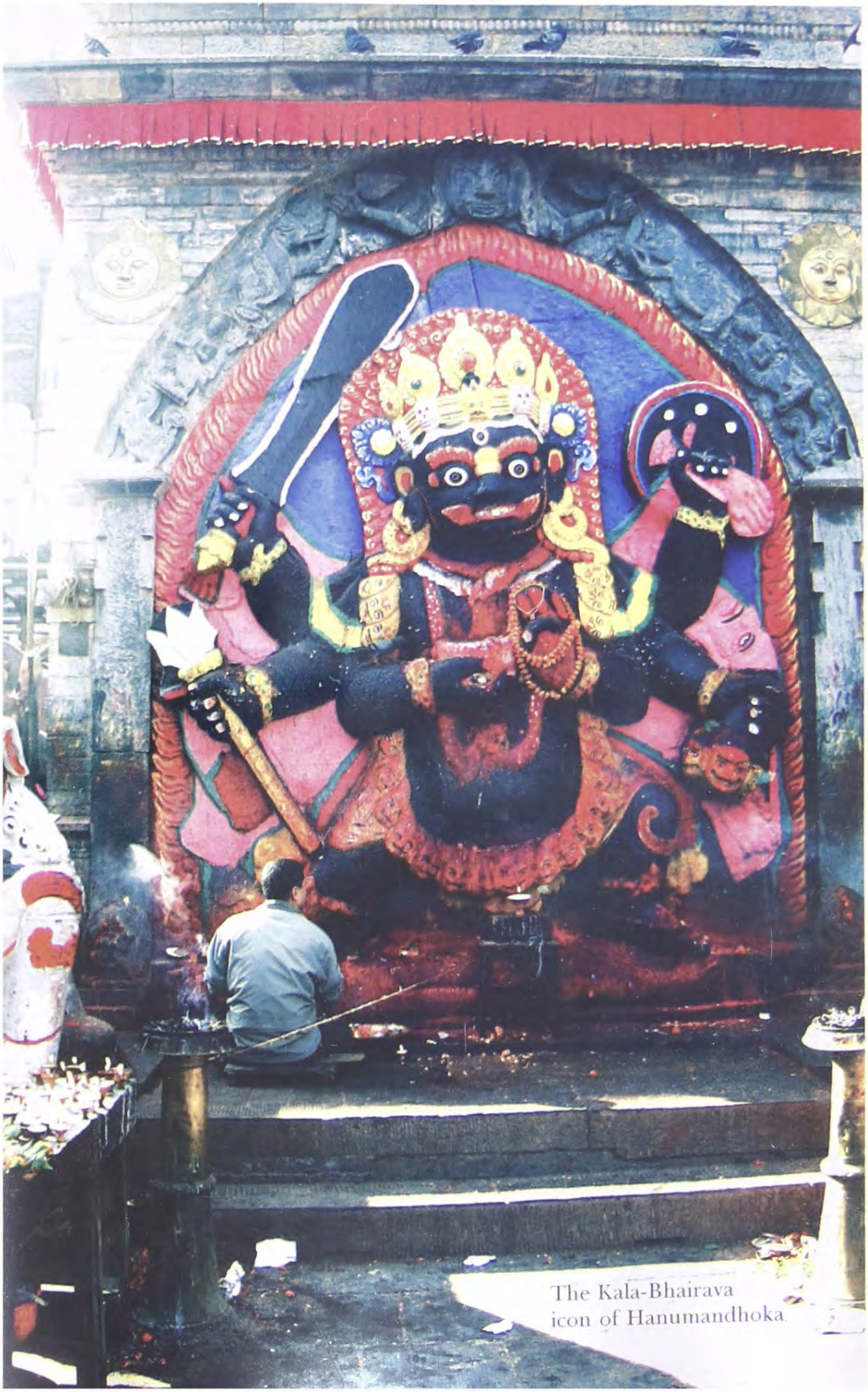
Symbolic representation is an ancient instrument to increase the essence of the true object of worship. It is used as an instrument of liturgical practice, and the rituals of contemplation of iconic or emblematic forms of principal deity to signify its norms and objective of religion and culture. These requisite objects vary with the traditions and kinds of rituals performed. Bhairava, just like other divinities of the Hindu and Buddhist pantheon in Nepalese tradition, signifies his auspicious presence through assorted forms and emblems ranging from liturgical, attribution, iconographic, animal motifs, human-forms, the cast and culture of which are prevalent from early age in Nepal. Such symbolic embodiments are consecrated in various materials of clay, (baked, unbaked and composed with minerals and metallic dusts ingredients), wood, stone, metals like gold, silver, copper, bronzes and alloys of eight metals, including human and animal bones, ivory and tusks since its Tantric inception. These iconic and non-iconic embodiments are found consecrated around the doorsteps, squares, raised-platforms, city gates or outskirts, near the bank of rivers in its symbolic or iconic representation.

The Cultural Symbolism

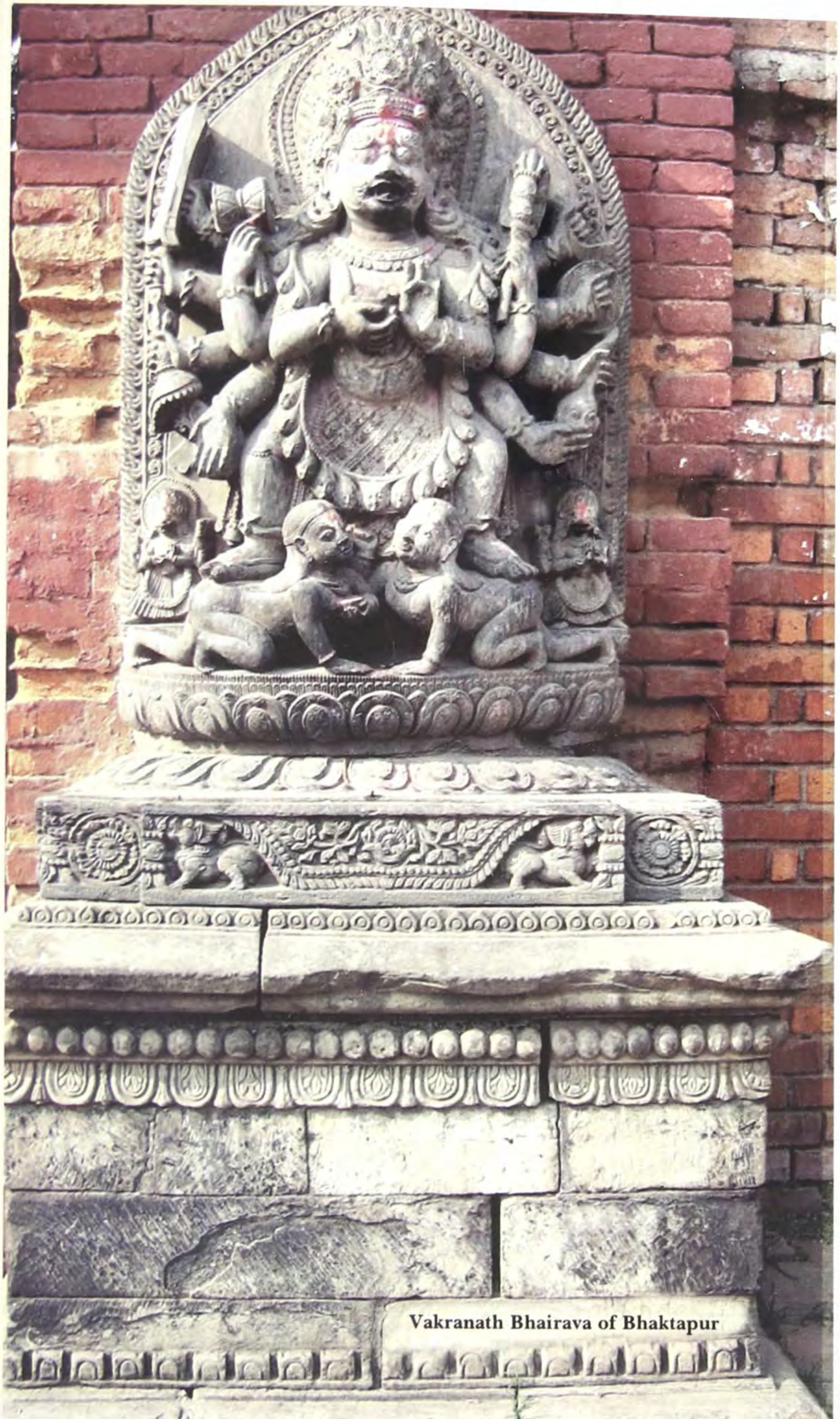
The trace of widespread admiration of the Bhairava cult can be corroborated with stirring imagery, and its predictable emblems of liturgy in Nepala Maṇḍala. These symbols are frequented by the socio-religious rituals and activities of habitual events of Newgrs in Kathmandu valley. These motifs know as '*Niswanatah:gu*' are deemed as the embodiment of iconographic emblems or attributes, that exists among the Newāra as through the enshrinement of consecrated objects of worship, or frequented as numismatic and cultural symbolisms as well as the insignia of this patron deity in Nepal.

Bhaila Dhwākā (a sacred gate of principality)

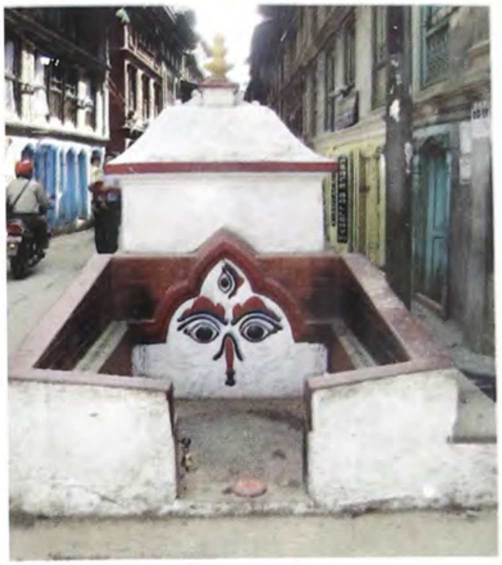
This is a conventional term frequented for a southern gate of old Kathmandu city. This Bhaila Dhoka is the southern access from the Kantipur city secluded by the consecretion of the Bhairava at the Teku region. In the chronicles, this city-state of Kathmandu is accredited as have been protected by four principal gates viz.,

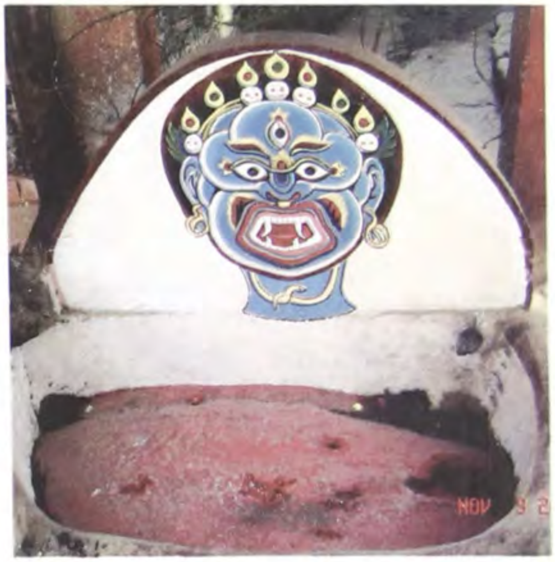


The Kala-Bhairava
icon of Hanumandhoka



Vakranath Bhairava of Bhaktapur





setrapala Bhairava of Dhalayaca
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ight): Pah-loan Bhairava of
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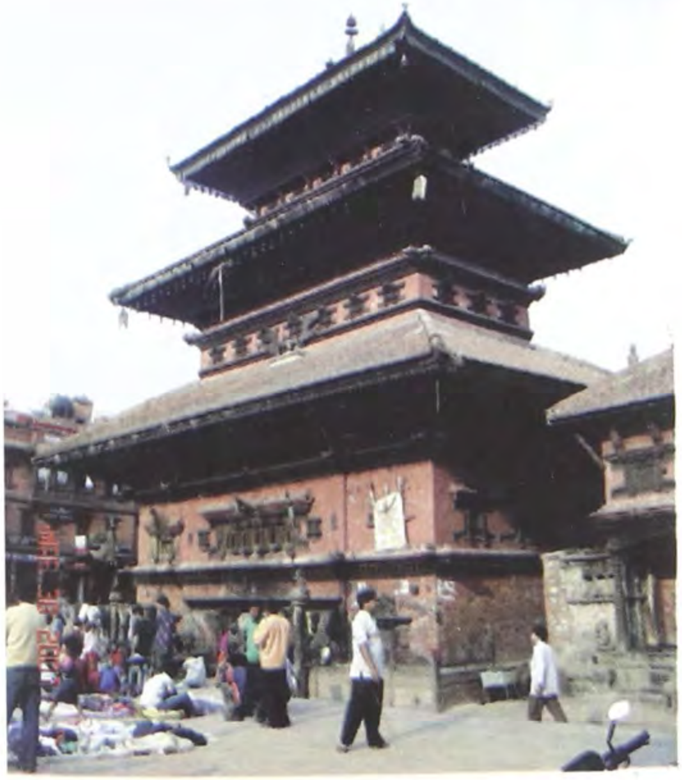
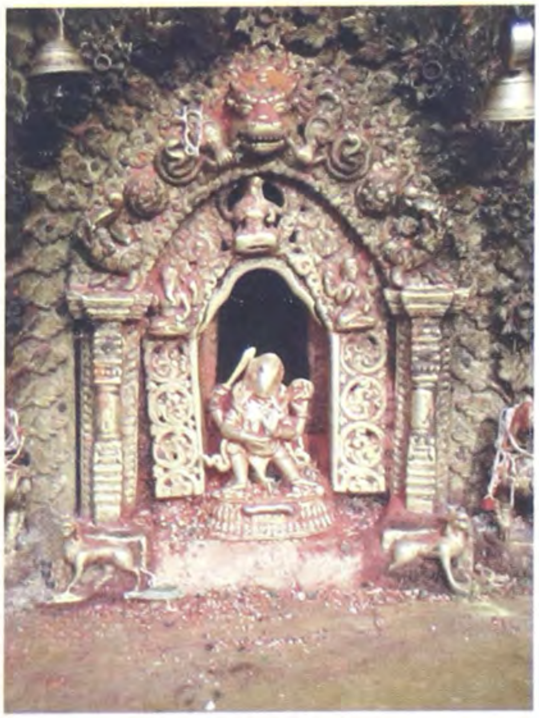
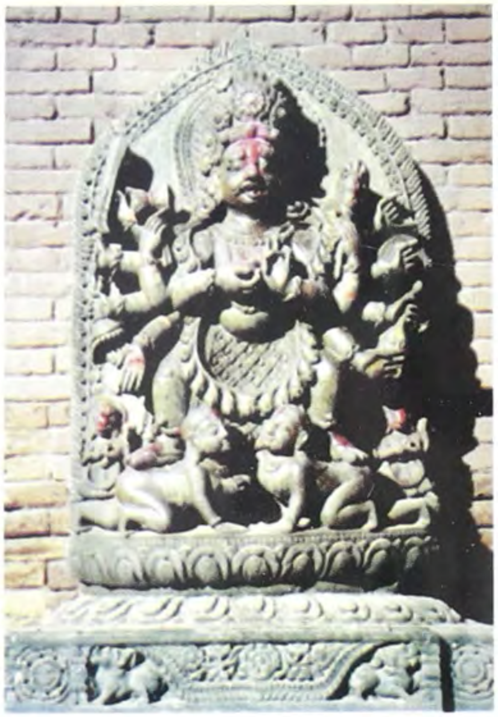


A Temple of Akasa or
Visvanatha Bhairava of
Taumadhi, Bhaktapur

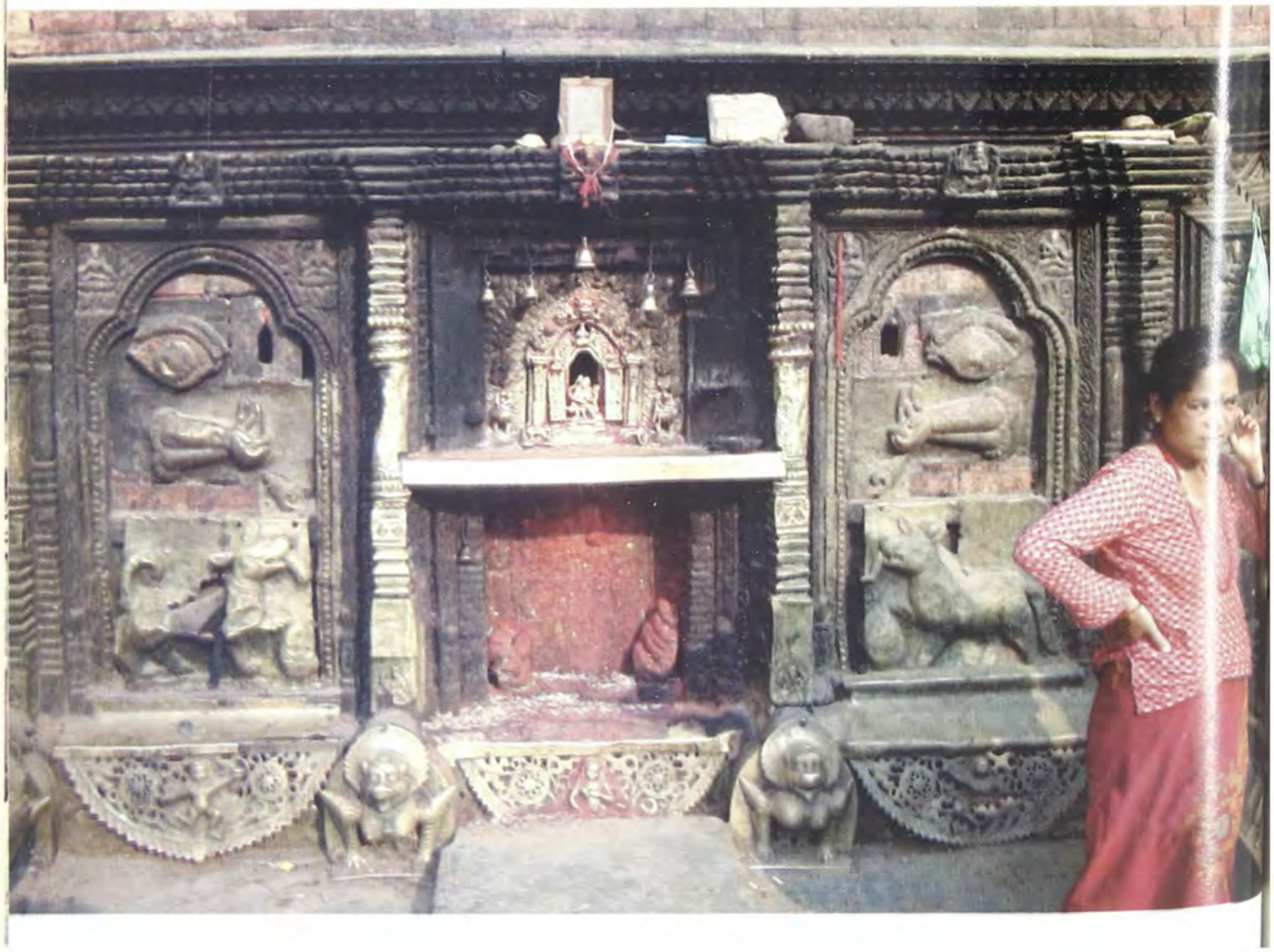


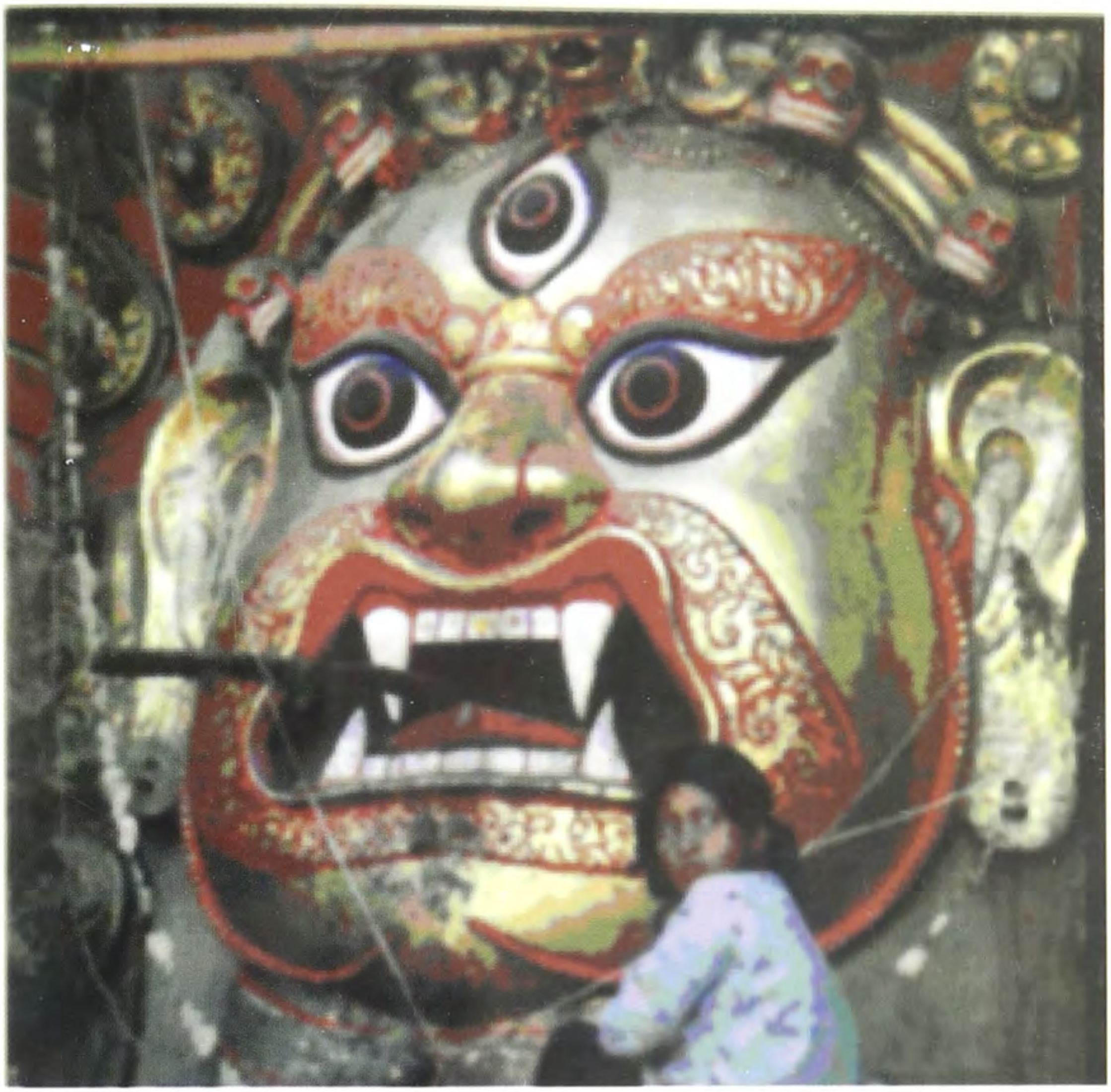
Akasa or Visvanatha Bhairava of Bhaktapur



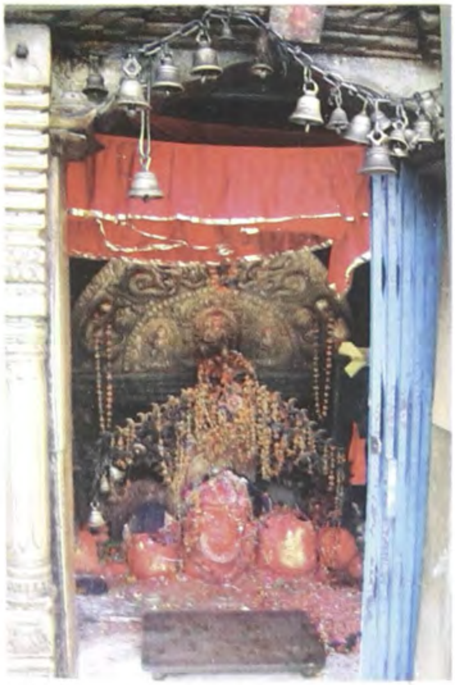
Vakranatha Bhairava

The shrine of Akasa Bhairava of Bhaktapur

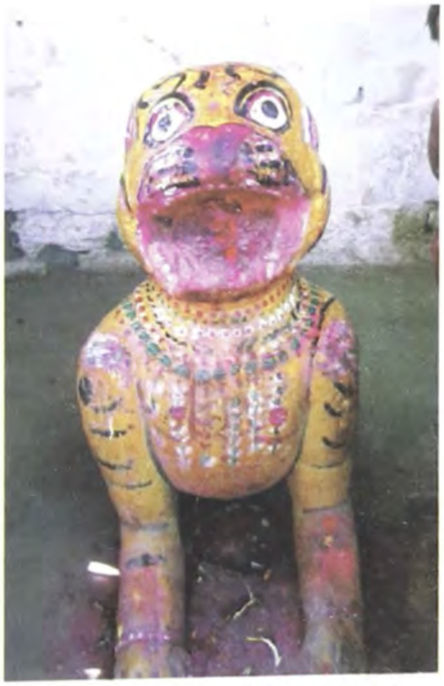




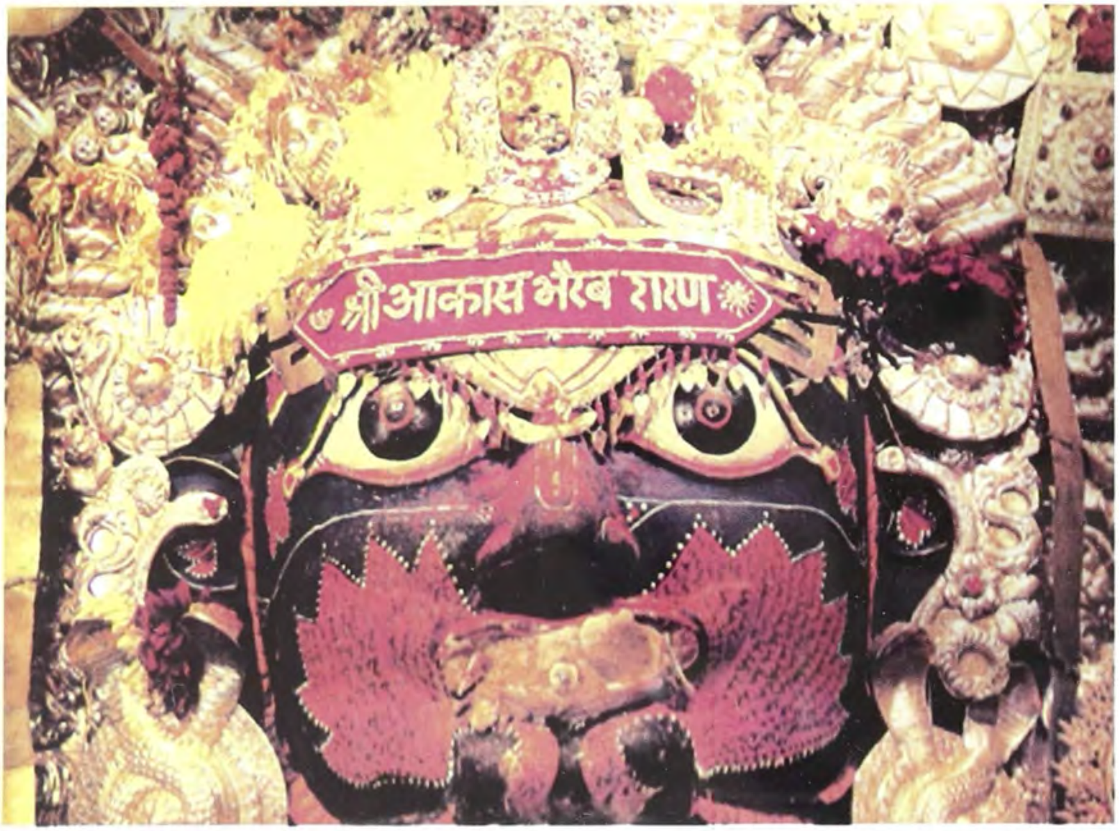
Sveta Bhairava of Hanumandhoka / Sridhar Lal Manandhar



Matiko or Vatuka Bhairava
of Lagankhel, Patan

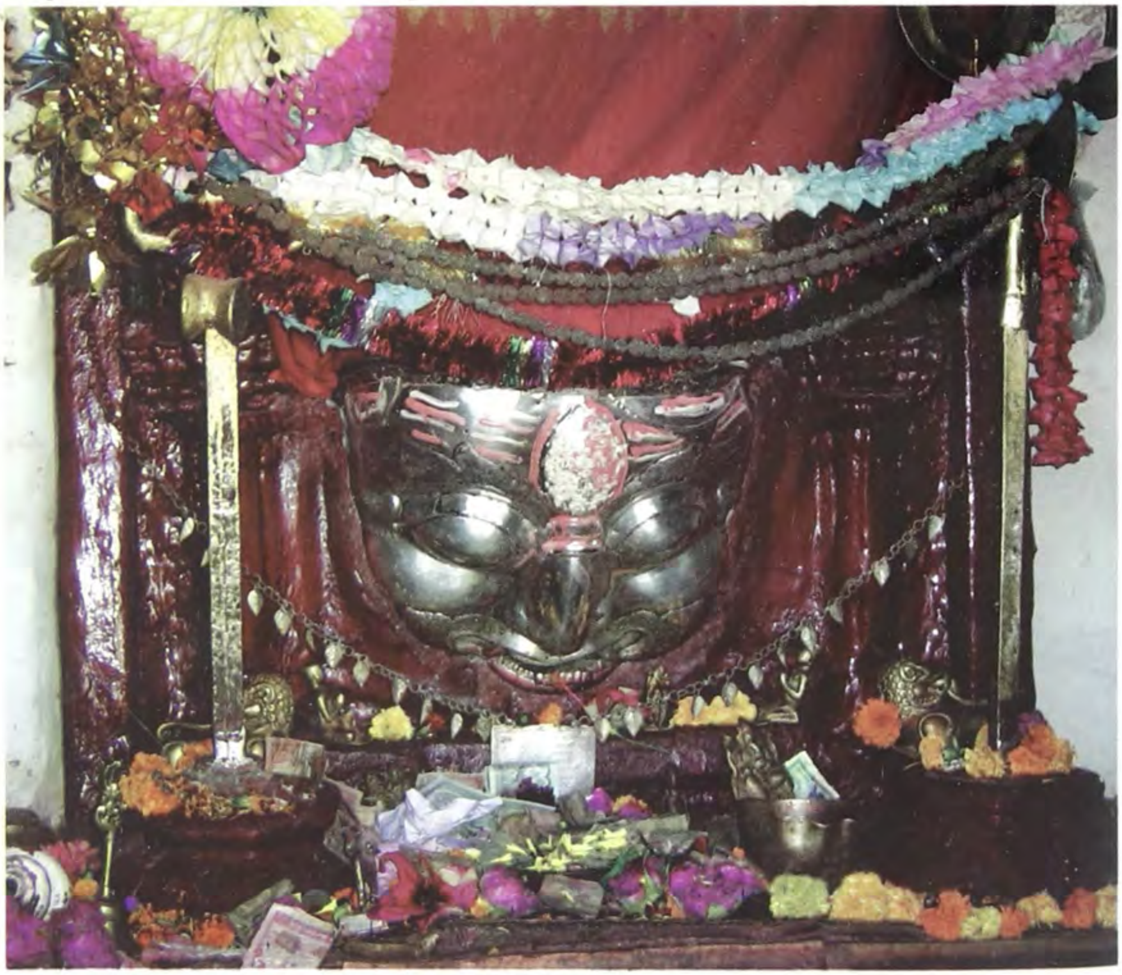


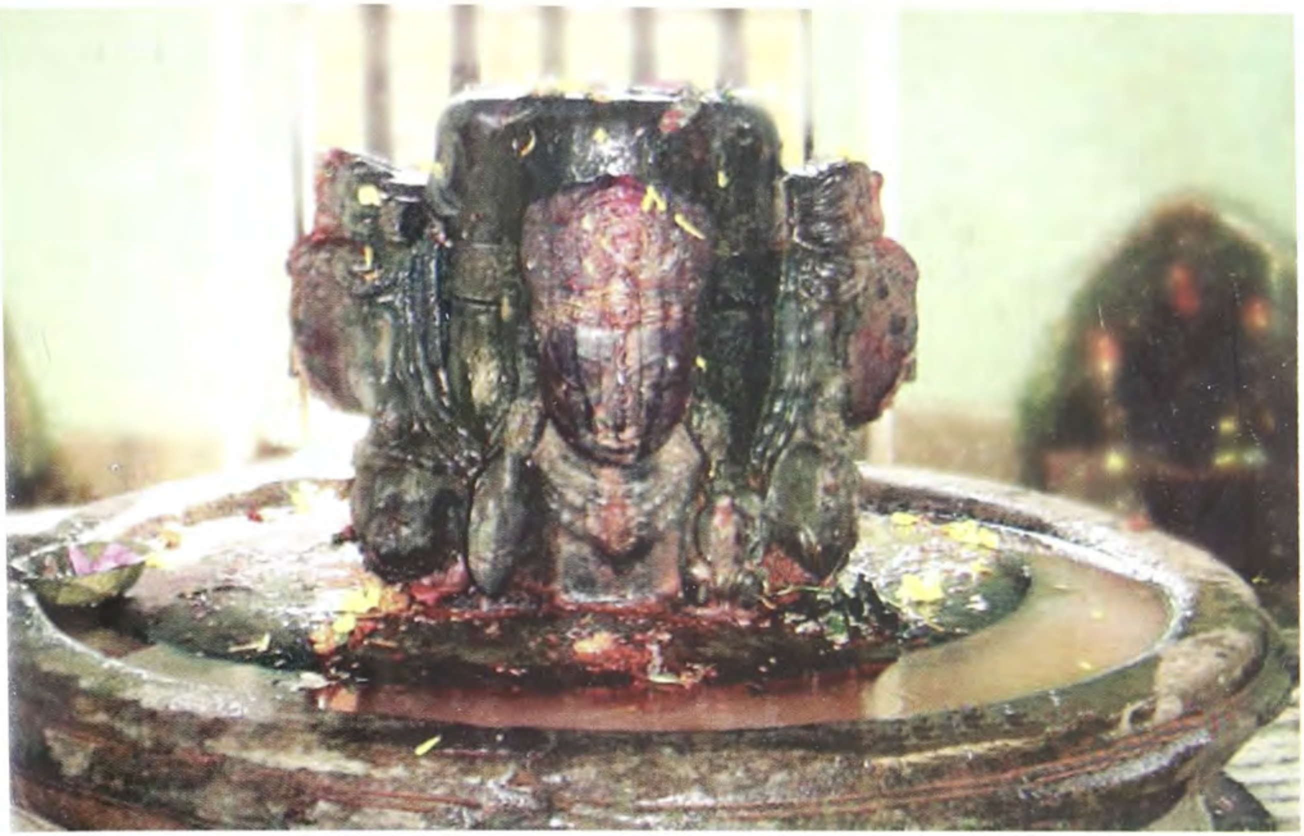
Bagha Bhairava of Visnumati,
Kathmandu



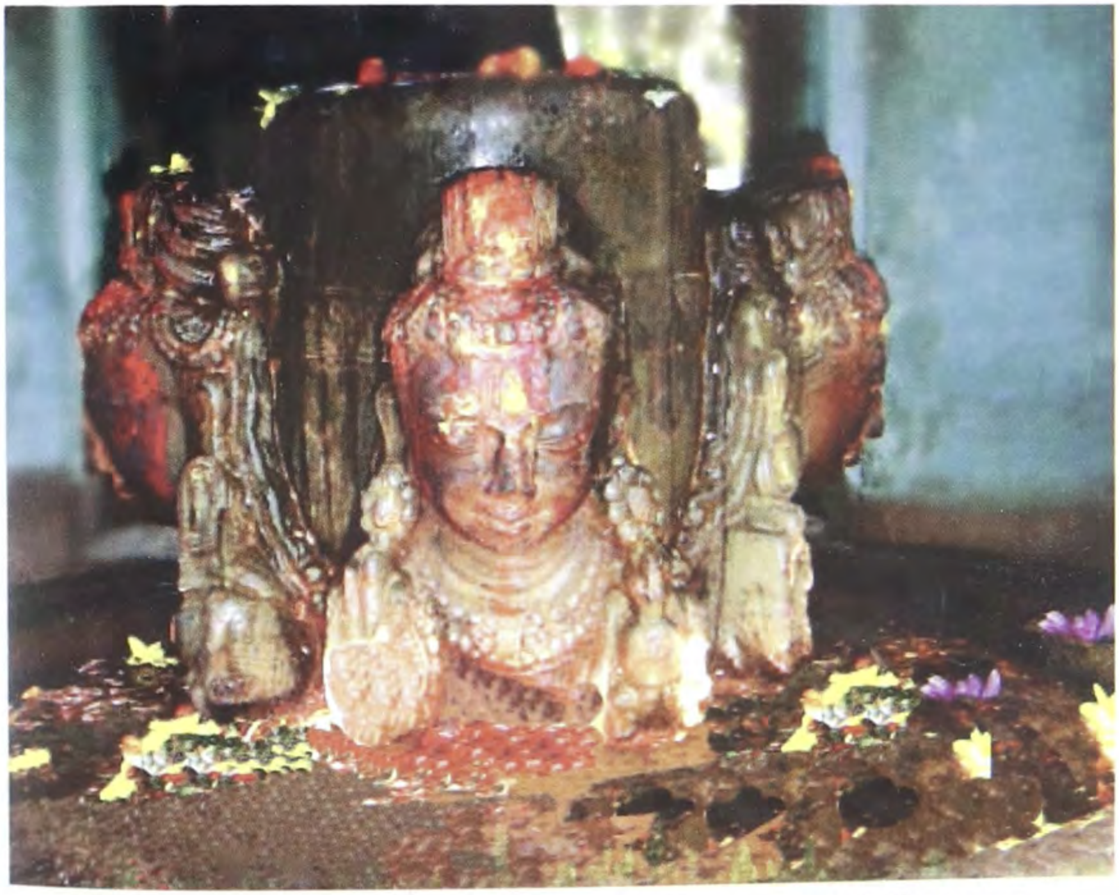
Akasa Bhairava of Indrachowk, Kathmandu

Palpa Bhairava of Tansen, Palpa / Bharat Deurali

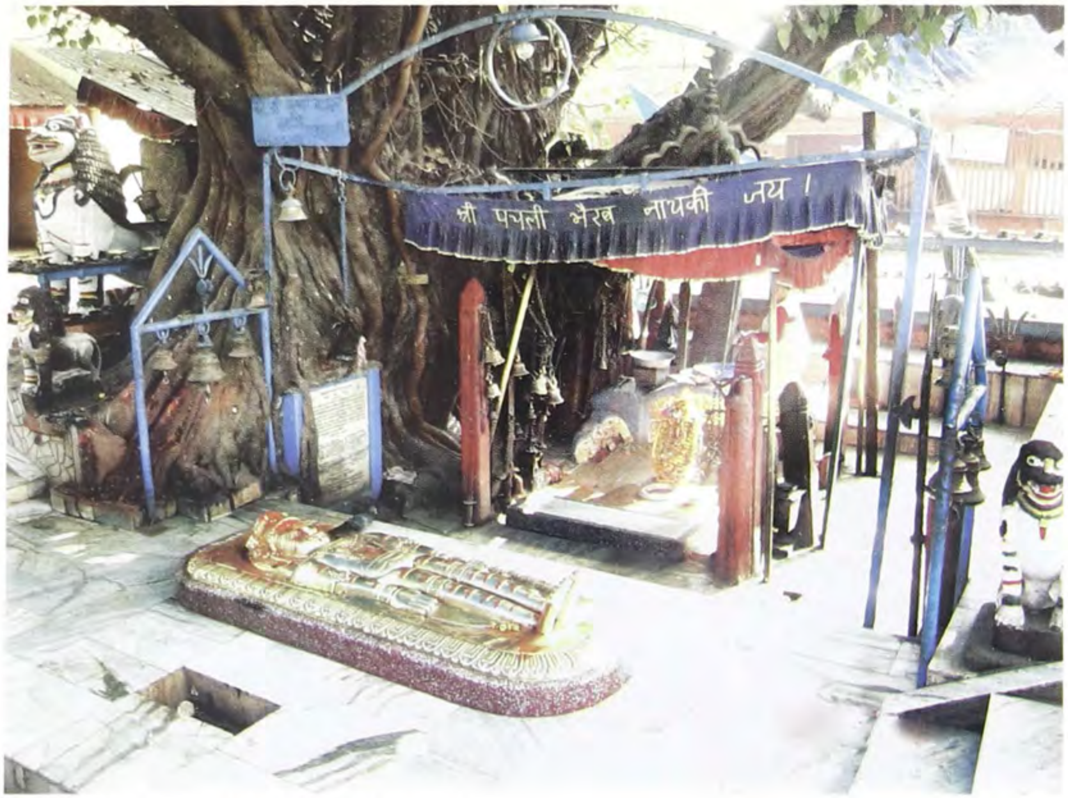




Siva-Mukhalingam of Satya-Narayanasthan, Hadigaon. Central: Vamadeva, Left: Sadhyojata, Right: Aghora

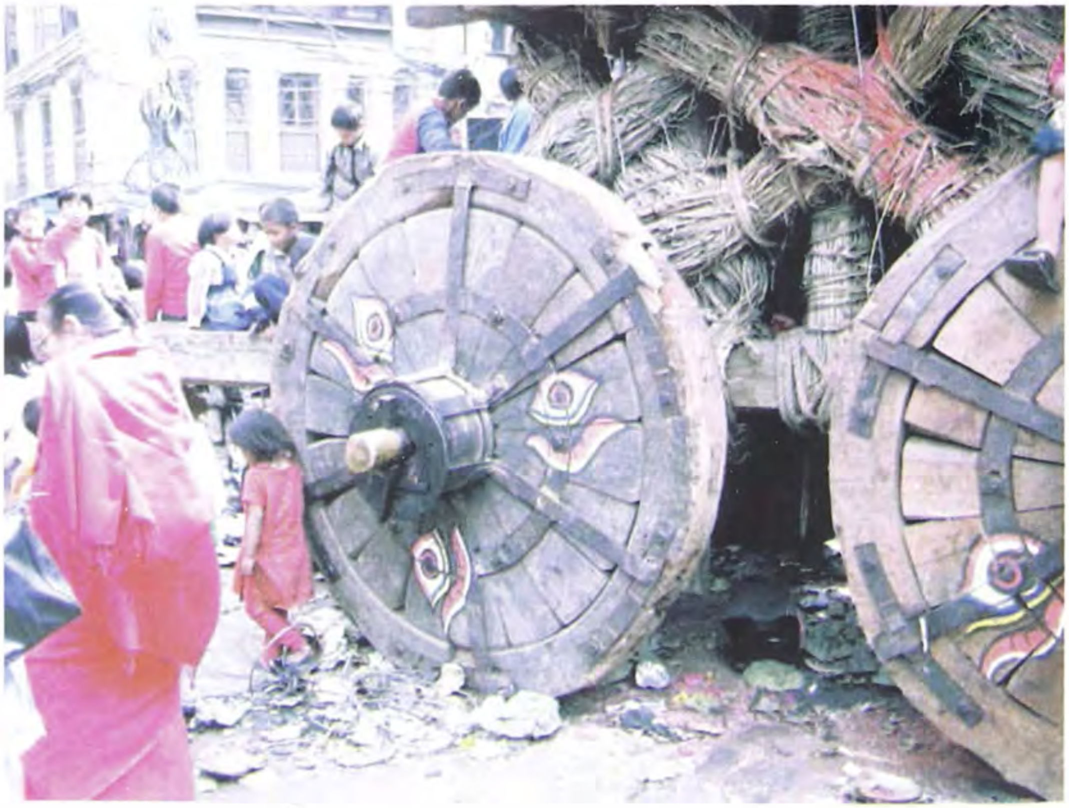


Siva-Mukhalingam of Satya-Narayanasthan, Hadigaon. Central: Tatpurusa, Left: Aghora, Right: Sadhyojata



Pacali-Bhairava of Teku, Kathmandu

Bhairava embodiment on Gha: Cha; or a wheel of Macchindranatha chariot of Kathmandu



from the east this is fortified by the shrines of Mahākāla-Sankatā, the south by Pacali Bhairava, the western access is secured by Bhimsensthan, and Naradevi shields the northern accesses to this city. These four main access roads are considered ancient roads of this city.[137]

The existence of a cultural site of *Bhaila-dhwākā* (although there is no sign of the gate that existed but it remains in the cultural practice of Newāras until today of Wondey tole near Hyumata tole of Kathmandu, also reminds with the sentinel portico of the medieval city of Kathmandu valley. It asserts with the concept of Bhairava as a chief guardian deity. This gate is said to have been dedicated to the pacali Bhairava of the southern protector. His realm is encircled by the southern ridge of the Bagmati River to the periphery of the Bhulana, Hyumata, Kohiti, Nhughala, Majiopata, Yengala, to the Lagan, Inākhā, Gophala, at the region of lower Kantipur city of medieval Kāṣthamaṇḍapa Mahānagara.

The door leafs of this *Dyochhen* gate are spiritually embodied with the iconic forms of Āli and Kāli. It also reminds us of the ancient pair of protecting deities deemed from the yogic contemplation of divine imagery of Hārati, as the grandmother, and Yakṣa Vaiśravaṇa or Kubera, as the guardians of the health, wealth and prosperity to this valley cultivated by the mythical characters of the early Christian Eras. The physiognomic pretence and character of Bhairava is acutely perceptible to resemble the fierce form of Kubera. This is emphasised more with his physiognomic stance of a pot-bellied dwarfish stature to emphasise his form of aesthetic representation in Nepalese traditional arts. Both of these elements are indigenous across the Pamir, the Hindu-kush and the Himalayan cultural belts of Pre-Christain era that continued travelling along the ethnic and cultural courses and transformations, by shaping into the pieces of marvelous art forms of Gandhara and Mathura school of arts. It was handed down with the impulses of Gupta arts school, and was later revived by the Lichhavi and Malla art forms in Nepal. It was only the schooling of Newar that was cultivated with the motifs and ethics of the tantra and preoccupied traditional arts to blend into the Yogic forms of divinities for their interpretation into the spirit of meditation. These meditative art forms are more iconographic, rather than impressed with the academic pursuit of arts. Hence, these are some of the region to blow up the sporadic images of the furious form of protective deities. These deities are similar to the fierce one, but benign by and abiding the rule of the main doctrine, hence are often called as Kṣetrapāla, Mahākāla and Bhairavanāth, the sentinel deity at the entry post.

Dyôh-Lukhā or Khāpā

This typically represents the illustrative portraits of Bhairava in the outer portico or the door leafs of sanctified chambers of *Dhyôhchen* in Nepal (Fig.17). This is evident by the depiction of bulbous triple eyes and sword carvings or paintings on the doors in the gate of sanctums. Of the elegant paradigms of such adornments there are good examples the metallic door leafs of the Vijayaśvari shrine, and the painted door leafs of the dyohchhen of Maru Gaṇeśa of Kathmandu.

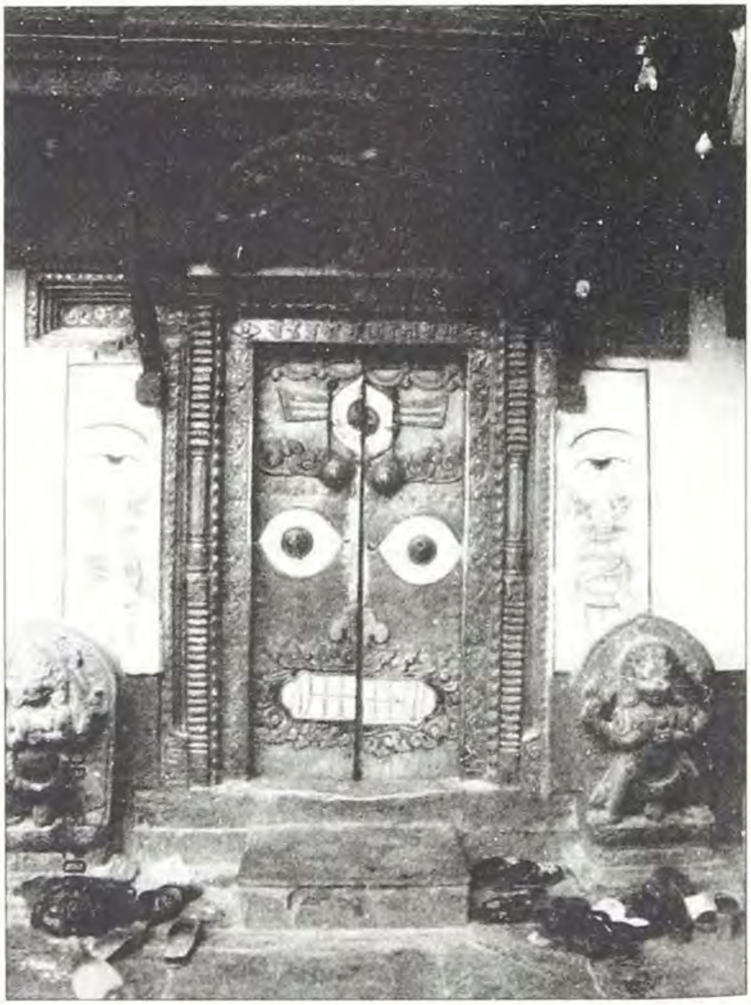


Fig. 17: Dyôh-Lukhā or Khāpā

Driṣṭi (Triple bulbous eyes)

A set of three bulbous eyes symbolically represents the cultural emblem *Driṣṭi.* This is comprised of the philosophical embodiments of the three spiritual points of the Tantric attraction viz., the Sun (Sūya), the Moon (Candra) and the fire (Agnī). The third vertical eye on his forehead stands for the celestial fire often interpreted as the embodiment of celestial wisdom or *Divya-cakṣu* or *Jñāna-cakṣu.* However, the symbol of the triple eye in the philosophical interpretation is revealed as a tri-foliage composed of the *Karmendriya, Jnānedriya* and *Hṛidayidriya.* This is often used to cover the sanctified shrines of divinities of Ganésa, Bhairava, and mother goddesses to signify the presence of spiritual security and protection.

Khaḍga (Sword)

It represents the strength and the power in Tantricism. It is frequently used as the weapon of both the power of destruction and protection, wielded by the protecting deities of both Hindu and Buddhist iconographic images. To the Buddhist it is named as *Candrahāśa Khaḍga,* a symbol of pure knowledge or conscience i.e., *Prajñā,* as wielded by Mahāmañjuśrī, the embodiment of wisdom. Hence, its presence in the door leaf acclaims it as the sacred chamber of esoteric learning to the Tantric world. It is also a symbol of the heroic valour of protection hence regarded as *Rājaśika-khūdā* or *Khadga.* The sword exchanging ceremony of Pacali Bhairava, regard and the ceremonial kings in Nepal also calls for the transmission of celestial power and discharge of authority to a human ruler from the divine energy. Spiritually it is also interpreted as an instrument to destroy ignorance.[138]

In this regard, a cultural tradition of the *Khaḍga-siddhis* ritual is celebrated once in twelve years in Bhutisattal of Kathmandu, in front of proper Kāṣthamaṇḍapa is significant in the consequence of guardian deity and firmly established cult of

Bhairava in Kathmandu valley. This is a ritual of exchanging of a sword between the human ruler (the reigning monarch) and the spiritual ruler of Pacali Bhairava of this region. This ritual is symbolically celebrated as a boon, bestowing and granting of permission to rule from divinity to humanity, esteemed with the subsisting concept of Newāra community. This celebration is organised and performed with the cultural responsibility of Gathus, belonging to the gardener clan of the Newāra society.

Kapāla-Pātra (a wine bowl of halved human skull)

This Tantric utensil is formed by a halved portion of human skull cutting from the forehead to the rear end used as a sacred cupola or a bowl from which sacred wine and blood is drunk. This is ritually known as *Khaṇḍakapālī,*[139] meaning a half-chopped portion of a human skull. (Fig.18). Symbolically it represents the entire world of creation, and the subtle essence of being. This is a sacred *pātra* or appliance of obtaining the path of liberation, and means of entire needs in this mundane world. It also symbolically represents the caliber and credentials of a fervent practitioner and attendants of the esoteric edification.This skull bowl is also used as an alms bowl by the *Kāpālika* tantric of the Śaiva faith, this intuition is absorbed in the esoteric Buddhist practice of Vajraygna Buddhistm in Nepal as well.This Kāpālika trademark is described in the *Prabodhacandrodaya* (Act III, vss.12-13), as one who eats

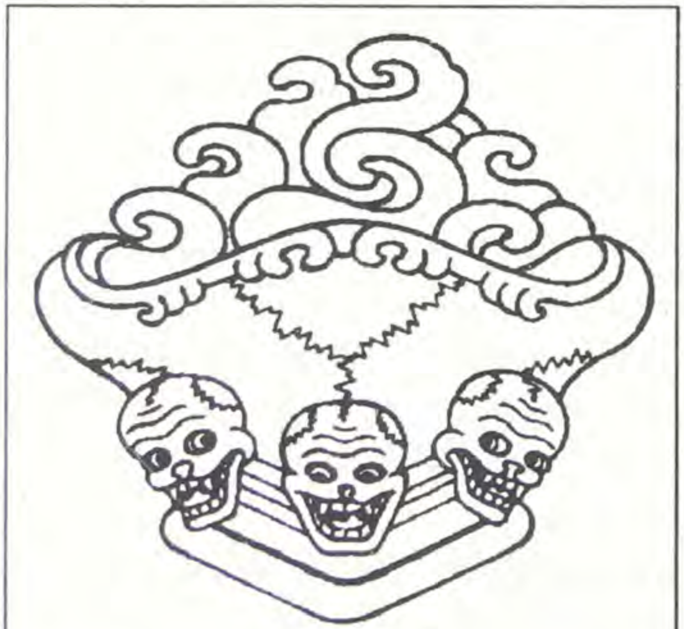


Fig. 18: Kapāla-Pātra

and drinks from a human skull, and says that 'the consclusion of of our fast (is accomplished) by drinking liquor served in the skull of a Brahmana (*Brahma-kapāla*).[140] It asserts to the sacredness of this device in Bhairava worship as well.

Dhakin (a screen)

The term of Dhakin represents a curtain in Newārai. It is significant to address the façade of tantra entrance of the mandala diagram hence is as the covering of the gate or *Dwara* or *Dwā.* In the Tantric epitome, a pair of *Virabhadra Bhairava, Ganeśa, Jaya* and *Vijaya* protects this gate. Their auspicious presence is contemplated symbolically or ritually by the offerings and emblems displayed at different vestiges of cultures.

Its mystic and esoteric form of representation is sometimes iconographic in depiction, as for decoration of the door-jams of temples in Nepal. But mostly some doors leafs are carved with a pair of eyes in both leafs, and the third eye including a straight sword resembling a nose can be seen as a closet pattern of Nepalese motifs of temple architecture. All this also includes a piece of painted black curtain fenced to cover the entrance of Nepalese esoteric chamber (*Āgama-chhen dvāra*) as a preventive element of rituals. The curtain also contains the other elements of a pair of bulbous eyes enclosed by flamboyant eyebrows balanced symmetrically by a vertical bent of the third eye at his forehead, depicted as pointing down at a tip of the sword. This sword is a magnificent embodiment of power of wisdom, artistically exposed as a blade embraced with a blazing flame from its hilt to the top of the tip to represent a sacred object of acuteness of conscience.

The painted curtain of a black cloth called *Dhakin* in Newārai is used as a screen over the consecrated sanctum of the esoteric Āgamic deities of protection. This black cloth is painted with a symbolic version of Bhairava, and Bhairavi with their ten realms.

It also hints at the practice of esotericism and prohibition to unauthorised intruders. This piece of cloth is decorated with the hand pose and gesture of this deity, along with the emblem of *Khadga-Kapāla* and *Advaya* signs.

Sometimes, the third eye of this deity is decorated with a triple lining quite akin to the Hindu *Tripuṇḍraka* marks known locally by a *Betāhchin,* and a pair of hands gesturing a *Bindumudrā* and *Kapāla-pātra* beneath the eyes are usual emblematic patterns of this *Dhakin* or curtain devise. This curtain is frequently painted with the symbols of religious motifs viz., a pair of jackals, crows, vultures and dogs, in its lower painted strip, just beneath the main imposing figure of bulging triple eyes and flamboyant brows with a mark of *Tripuṇḍraka* or *Betāhchin.* This curtain is a sacred symbol and also a cautious symbol of prohibition for unauthorised intruders, or the demarcation of the sacred limitation as well.

Pāh-lohan or Bhairava Śilā (a slab or a rock)

This is a natural shrine without any coverings, but occasionally covered with a shading cloth called Ilān or Canduwg. The flat stone plates across the streets, porches, doorways, stiffs and drains are accrediting as the counter of Bhairava. Such stones plates resembling the half-buried megalithic henge's are seen at every square and corner of the ancient settlements of this valley. They are considered as envisioning of the peripheral bordering stones especially visible at the corners viz., as demarcated by the portraits of Bhairava painted on the background walls of *Pāh-lohan* or stone-slabs of Patan *Mahāpāla,* and at the *Dhah-itā* (fig.14), *meaning* the southern drainage of the city,[141] at Jochhen tole of Kathmandu. Both represent the origin of the Bhairava image painted as facing north and west respectively. These images culturally confirm the existence of the early *Bhailah dyôh* cult in this region.

The cultural concept on the social-judgments of domestic matters are taken before such plates of stone, to swear or confess before the bench of judiciary or the *pāh-lohan* form of Bhairava. Hence, to indicate the existence of this deity as an embodiment of the magistrates, every square and corner of the medieval towns and settlements are adorned with the erected or reclined stone pillars or slabs to be worshipped. Hence, the Bhairava śīlā or such Pāh-lohan is found as the features of the Butchers (Nāya) and Pôḍyes settlement at the outer peripheries of the Newāra towns. It appears at present situated inside the heart of the Kathmandu due to the extension and expansion of the metropolitan establishments, but it was situated some time at the outer rim of the sophisticated settlements of the Newāra cultural civilisation.

Jhwātā Pāh-laphān dyôh

This is a non-iconic form of Bhairava conceived in erected monolithic posts around the old city-states of Kathmandu. These stone posts are normally painted with triple eyes or even a sword of Bhairava to indicate a sacred domicile of divinities in this place. These posts are frequent around the nooks and corners, crossroads or even on the stiff slopes on the top of the hills of Kathmandu. These posts, famous as *Jhātā-pāh-lohans* on the hillsides are traced from the Svayambhu staircase of the eastern side, the *Kohiti-pākha*, *Thādo-dungā* of between Sanepa and Dhobighat of Lalitpur, Sundhara, Jhamsikhela, and Jhatāpola square at the leading road to *Kumbhesvara* from Hirṇyavarṇa-mahāvihāra, Tangala, Tyangala, Indrachowk, Chābahila, Ason chowk (a portion of the drained water spout) etc. Mostly these raised stone resembling the Stonehenge of the megalithic age can be construed as the earliest cradle of the Kirānti cultural vestige, accredited as the sacred shrine dedicated to the Bhairava in Newārai culture. Among such stone pillars, the Jhatapola of Patan and Jaisideval (Fig.13) are culturally worshipped and embraced by a woman expecting to conceive a child. This local belief is prevalent among those females who are barren of any offshoot for a long time. This trend of clinching with the stone pillar also secures the fashionable trend of touching the genitals by those females. The erect genitalia of Unmatta Bhairava serves a similar purpose and also asserts the importance of these posts as the symbolic form of Bhairava in this area.

Such erected stones at the raised platforms found in the olden town of Kathmandu valley, assert the reality of the early stone domain to indicate the *Āsana* of the administration or the defensive leaders. It also serves to indicate the authority of ancient judiciary organisation, ubiquitous from the Licchavi epigraphic records in this valley.

Bhelu-dewā or Vighnānaṭaka-dīpa

The cult practice of Bhairava in the Kathmandu valley can be garnered from the sacred objects of worships too. This is to accredit its popularity and esteem in the Buddhist liturgical practice. The ceremonial lamp of the *Bhelu-dewā* is liturgically worshiped for its importance of having the image of Bhairava on it. It is intricately fashioned by the metallic-art of bronze by often made with clay in a shape resembling at the Twāh-dewā, or a traditional lamp with a raised stand. This traditional lamp is embellished with the image of a Bhairava, hence common as a *Bhelu dewā.* This is to indicate the sacred illumination dedicated to this deity as well as it also suggests as the aura and blessing of this deity received as an illumination. These *Bhelu dewā* or Bhaila dewā are illuminated for the sake of devotion before the esteemed deity of Bhairava during the festive occasion viz., Indrajātrā (Yehryāh), Daśain (Mohani), *Bālāca:hre* (Bālācaturdaśī), Āivarātrī (Āilā-ca:hre), Ghoḍājātrā (Pānca:rhe), Chaitya-Daśain, Viśket (Biskāh) Piśāca-caturdaśī (Gathān-muga) in the Kathmandu valley. The illumination of this ritual oil-lamp is venerated for the sake of auspiciousness and eradication of the evil sprites.This liturgical utensil is ceremonially paired with the Sukuṇḍā, the oil-containing lamp of illumination for an auspicious begining. It is built with the image of Vighnāntaka famed Bhairava at its circumference made as facing the illuminated side similar to Sukuṇḍā. In this, Bhaila dewā is the image of Vighnāntaka Bhairava made to consecrate before a lamp (fig.19).

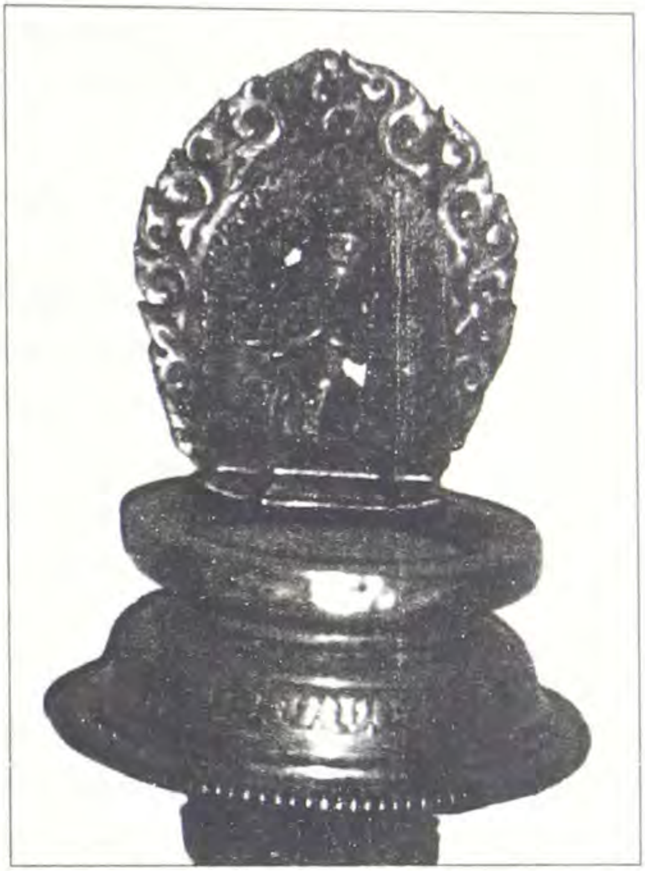


Fig. 19: Bhelu-dewā/R.Tamrakar

Motifs and Symbols

Image worship is attributed with the minor symbolic emblems that developed as the component of iconic art form in the cultural heritage of Nepal. These minor religious and social emblems are considered as ethno-cultural versions of adulation from the pertinent classes of the populace from corresponding areas and provinces. Hence, the studies of symbols are instrumental for understanding the development of a piece of art or ethic icons into the worshipped cult-image. Such emblems are attributed as melodic instruments of this deity to reveal his eloquence in this sport of arts and aesthetics through the iconographic disposition.

The protective motif of Bhairava is deemed classically with his nature to defend. This is more classified with the existing faith and belief of the sentinel deity of Bhairava, accredited to the lord of Pacali in the *Kothu puin* of Kathmandu. This festival commences from fifth day from the Ghataṣthāpanā, to celebrate the *Dasain* or *Mohani-nakha* among the Newāras. This practice has also embraced the impression of this cult with the motifs and symbols of his attributes of a *Bhairah-tāh.* This recalls the liturgical tradition of pad-locking the shrines with the consecration of deities as of *Aji Mā-tāh* and this *Bhairah-tāh* in medieval Nepal.

Bhairah tāh or Bhelu tāh (a pad lock with insignia of Bhairava)

This motif of pad-lock is unique and practised esoterically for the covering and enclosing of the cases, and the sanctified sanctums dedicated to the Pitri-tantra liturgy. It is often made of either the insignia of the sword emblem of the iconic motifs, implemented as to reckon the sanctified object and the enshrinement. The Bhairah tāh with the image of Pacali Bhairava (Fig.20) also serves this purpose of concealing of the *Svacchaṇḍa-Bhairava tantra* to prevent from illicit practices.

In this metallic pad-lock, the iconic form of this deity is represented in his four-armed posture and seated over a corpse or vetāla in attitude. In this iconic form this deity is shown seated on the stance of *Rājalilāsana* over the corpse-lying on the lotus pedestal. The unique and rare stance of this deity is depicted as wielding of his bone staff (*Khatwāng*) and a hand drum (Damaru) by his left and right rear arms. His focal arms are engaged to unite together the bone chopper, and a skull cup from his right and left arms rests on his flabby belly. His left leg is folded to indicate his worship

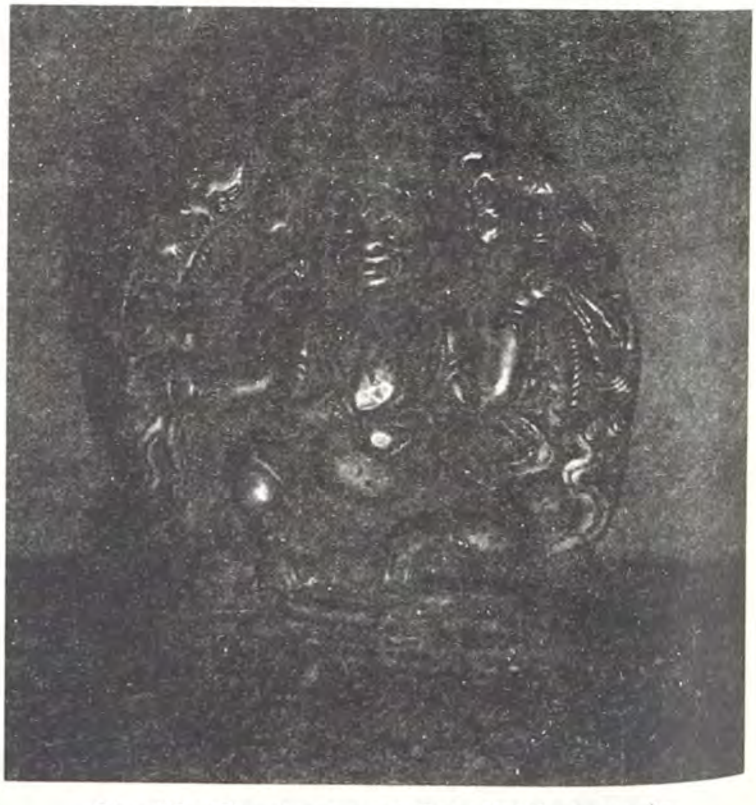


Fig. 20: The image of Pacali Bhairava in a pad-lock/P.R. Shakya

of the Vāmamgrga, and the right is raised across to step over the chest of the vetāla, indicating his empire of the goblin's sphere.

Damaru (a hand drum)

This is the unique hand drum specially featured with Śaiva icons only to signify the aesthetic clamour of delight, and the echo of creation. This is a small drum of tambourine shaped like an hourglass. Its outer form is symbolically represented as the pair of male and female entities in this world. This drum is usually made of human skin from the belly zone, or antelope's skin applied to propel the evil forces by binding it with a bead made of the hard skin of same creature. This practice is common in the Tantric Buddhism of Nepal and Tibetan Lamaistic traditions of Buddhism, and frequented in the *Bon* cult. This instrument is mostly made with the pair of halved human cupolas arranged to join from the reversed side. This is covered by stretched skins, often of Yaks in Tibet, monkey, pig, tiger, bear, or of a human corpse. This is a ritual object of envoking the tantric divinities, and played to drive evil spirits away by the Bons.

The *Aghora* form of Śiva images are often depicted as exhibiting a Damaruhasta mudrā, a hand posed as holding a drum in a palm. Hence, among the Tantra iconic forms of *Bhairavas Vaṭuka, Marttaṇḍa, Bhairon, Buddhakapāla, Mahākāla, Virupakṣa, Vighnānaṭaka,* and *Vajra-Bhairava* holds this musical instrument in their hands. However, in the Śaiva icons the dancing attitude of Śiva or Naṭarāja form and some Aghora forms are festooned with this instrument viz, *Andhakāśūavadhamūti* (the slaying attitude of demon *Andhakāśūa*), *Bhikṣāṭanamūti*(the stance of Śiva icon as pleasing with alms), *Daśabhuja-Aghora mūti* (the ten-armed form of the dreadful image), *Gajāśūrasamhāra-mūti* (the attitude of slaying a demon of *Gajāśūa*), *Hara, ḍśāṇa, Nanḍkeśvara, Trayambakeśvara, Tāṇdava* and the *Kalyāṇasundara mūti* (during his respite and amorous mood) also embellished by this instrument in his arms.

However, Ḍamaru is represented symbolically as a resonance of esoteric echo i.e., the *Anghata-śabda*, an unobstructed spontaneous sound, to the Siddha-yogic tradition of tantra. The *Siddha-Kāpālika Yogin Kānhapād* views that 'his nerves are fully under his control and the *Anahā-Ḍamaru*[142] of the spontaneous sound is engaged in his yogic practices, and is roaming about in the city in his body in a non-dual form.[143]

Mriḍanga (a triple-faced drum)

This is also a kind of drum, shaped as a barrel covered by a skin of a buck. This unique musical instrument of Bhairava, resembles a Dholaka or *Dhāh* in Newāri. It represents his mastery over music excellences and acoustic aesthetics.

Viṇā (a lute)

This is the most popular musical instrument played with the help of strings, and most common among the Gandharava devatas of the Hindu polytheism. However, it is recurrent with the Śaivite iconography in the respect of the ḍśāṇa, Viṇādharamūti, Ardhangreśvara mūti, and Daksiṇāmūti and the Bhairava images that are fused to fix with this tradition. In the iconographic symbolism of the Asta Bhairava, this instrument of a lute is significantly implemented as the emblem of Ruru-Bhairava.

Iconographic Attributes

The iconographic attributes are those embellishments in iconic display of fine arts that distinguishes ritual art from fine arts. It is mostly applied in the figurative approach concerned with the particular sect of pantheon art, creed and philosophy constituent as the art of cult image. In this religious art tradition, iconographic dispositions are qualified mainly with certain stances and attitude of images to express their spiritual intention and liturgical purpose from the medium of fine arts. These substance are discriminated by fine arts from iconographic images. They are considered as composed of a set of five elements, cohering as Āyudha, Āsana, Alankāra, Vāhana, and Mudrā.

Āyudha: (weaponry)

Ayudha is a weapon of deity, which qualifies at his proficiency and mastery over its skillful application. It not only asserts to the pose and posture of the deity typified at his concern over his sectarian and spiritual rituals.

Ankuśa: (an elephant's goad)

The elephant's goad is the regal emblem of control and power once governed by the Vedic deity of Varuṇa to reveal his all-pervading nature. This hook is considered as the ensignia of royalty and the auspiciousness or Mangala in the Hindu conception. This special attribute of *Ankuśamudrā* is employed to exhibit the higher regard during the act of performing arts, which has lent this handpose to iconographic art for the revealation of the supreme deity. This norm is acceped even in Buddhist iconography hence this pretense is shown in the tantric images of Vajrahunkāra, Vajrānkuśī, Trailokyavasankara-Lokeśvara, Tripurasundari, Trasilokyavijaya, Mahākāla, Hevajra, Dharmadhātuvāgeśvara, Kurukulla, Kālacakra, Aghora, including Gaṇeśa, Bhairava, Bhairavī etc.

Triśūla: (a trident)

It is a famous Śaiva emblem often carried by Bhairava to show his affinity with this sect. This is also used as a war weapon by the Śaiva and Śākta divinities symbolising the spiritual authority over the creative, preservative and destructive powers. However, its function is differently interpreted in the Buddhist iconographic emblems of the ferocious gods of *Heruka* and *Cākrasamvara*, indicating the annihilation over three enormous enemies of lust, hatred and ignorance. However, this qualification also fits aptly with a Śiva-Rudra, a sobriquet commonly used as the *Tripurārī* aftermath of his great accomplishment of the three mythological cities during the episode of *Tripurantaka dahana*.

Khatwāng: (a staff of human hibula-tibula *bone)*

This is a popular weapon of Bhairava and Śiva in his fierce içonic form. The term *Kha* refers to the absolute voidness or the ultimate sky, *twāng* is made of a club or staff with a skull at the top and the handle made of the shin or clavicle bone. It is regarded as a magical wand. Buddhism regards it as a symbol of victory over the demonical powers. It is the peculiar characteristic attributes of Buddha Kapāla, Kālacakra, Heruka, Hevajra, Mahākāla and Virūpākṣa among the Buddhist as well as Aghora, Vaṭuka-Bhairava, Mārttaṇḍa Bhairava, Śarabha, and Śiva-Bhairava of the Hindu iconographic form. In the Hindu principle, the term of *Khatwānga* is a staff and insignia of the Kāpālikas. Haradatta in twelfth century mentioned the meaning of Khatvāng in Sanskrit as a 'limb of a bedstead,' apparently on account of its form. Vijnāneśvara's Mitāksara on *Yajnavalkya* (iii.243) mentions it as a 'banner made of a skull mounted on a stick (danda)'.[144]

Pāśa: (a noose)

This is a noose symbolising the fetters or a weapon of Yama, the authority of death, by means of which enemies are caught. This is a popular Buddhist emblem of Māra. It correlates to the Amoghapāśa Lokeśvara, the origin of whose name comes from this attribute. It is iconographically represent by loops of string on the hand of a deity to indicate his infallible skills of altering and controlling, beings into the right Path of Life.

Nāgapāśa: (a serpent as noose)

In the iconographic disposition of Bhairava, serpent symbols frequently appear in the one of the right, but more often in the left as in Jnāneśvara Bhairava. Otherwise Ruru Bhairava holds it in his right arm to signify his potentiality of the Kundalini yoga perfection in a sacred term. However, this in general, also represents the lethal attributes of his warhead. This snake noose is frequented in the iconographic depiction of the Bhairava to reveal his potentiality for the holding of a serpent's coil or the energy of the Kula-Kuṇḍalinī.

Khaḍga: (a sword)

This weapon of a sword or Khaḍga is a popular cultural emblem in Nepal. This esteemed emblem is a representation of the energy, courage, knowledge and victory. Hence, often it is associated with the mother-goddesses. However, it is exchanged with the patron deities as well. This emblem of valour and safety is considered as the insignia of the *Kṣyātra-dharma,* hence a special ritual is offered to attire with this weapon among the warrior caste, as well as the tradition of receiving of the blessings from the icon of a source of energy. (Also vide Ch.4). This is a popular weapon of Bhairava too, for personifying of his power of defense.

Khakkhara: (a staff of alarm)

This is a unique staff often held by Buddhist monks of Sariputra and Maudagalyayana to indicate the alarm of monastic rules and regulations i.e., vinaya. This staff is made of wood with different spiral rings to its top. This is waved for indicating the Buddhist ritual of newly ordinance as a monk is initiated into the ardent discipline of monasticism. This instrument is also held by a *Kṣitigarbha* Bodhisattva to represent his affinity with the monasticism. This originated as a beggar's staff or alarming staff with a long wooden handle surmounted by a metal finial with attached rings. These rings strike each other, and produce a ringing clamor when this appliance is shaken.

Kheṭaka: (a shield)

It is a shield of defense that also symbolises spiritually the righteousness or Dharma. It is used for protection from the impurities and evil forces. This weapon is held in the left arm to typify the apt defence from the attacks of lances, arrows and swords to its owner. Similarly, this war instrument also employs the iconographic meaning to reveal the nature of defending the bearer of this arm from foes.

Animal Motifs

The motifs and symbols of animals are observed as sacred by the liturgical and iconographical norms. Their natural groundings and behavior is attributed by the personifications of the divinities to serve as their emblematic objects of identification. These pets are not significant to know the origin of the deity but their behaviour and outlook and sensitive nature are taken into account to accord these beasts as vehicles or mediums of iconographic forms of religions i.e., the divinities of the Hindu, Buddhist and Jain images. In consequence of this the symbolical personifications and attribution objects frequently accumulated by the iconographic texts on Bhairava are attributed namely by a dog, a serpent, devils or a corpse, a lion, a horse, a deer, a boar, a Garuda, a bull etc.

Swānāsana (a dog)

The natural instinct of the dog is to watch keenly and protect the domain from theft or burglars. This trait of a pet dog is personified with the elements of the protecting deity of Bhairava as to fixed as a pet or vehicle of this deity by the ancient iconographers idiosyncratic concept. Hence, in the iconographic norms of art forms, such animals are easily appreciated as an emblem or vehicle. In the plastic art forms of the Newāra age, such figures or animal motifs are presented in numerous mediums of expression viz., as guardians of temple plinths, decorative motifs of pedestals of the iconographic forms executed in sculptural, or painted as well as numismatic emblems of this age.

Dog as a guardian of temple

A monolithic temple styled in a shape of rocky-mountain of *Sikhar* is consecrated in Bhaktapur to dedicate with the sacred evidence of the *Siddhilakṣmī* deity. This shrine of the goddess of abundance is sanctified before the famous palace of fifty-five windows to the east of Bhaktapur Lāyaku consecrated by Bhupatindra malla, the builder king of medieval Nepal. This south-facing shrine furnished in stone with a stylistic resemblance of a single chariot—*Ratha* is decorated with various stone images of divinities that also include a series of guardians placed at the stairs from the lower to the upper cases in a manner of gradual ranks of the sentinel hierarchy before the main deity of this shrine. Among these sentinels, a man with a pet dog is shown at the initial porch of a case just above ground level pointing to the worth and the ranks of this creature. This dog, with a guarding sentry, also represents the spiritual subsistence of the attendance of Bhairava and his mount. In traditional convention, dogs are trustworthy pets of security to represent the mount of this guardian deity. The affinity of dog and man (Fig.21) as a protective pet and master, is a relationship that goes to the earliest records of prehistoric society. However, this relationship is also defined by the spiritual a culture, and iconographic tradition of Bhairava in the South Asian spiritual mind to represent both a blend of sentinel deity and emblem of religion.

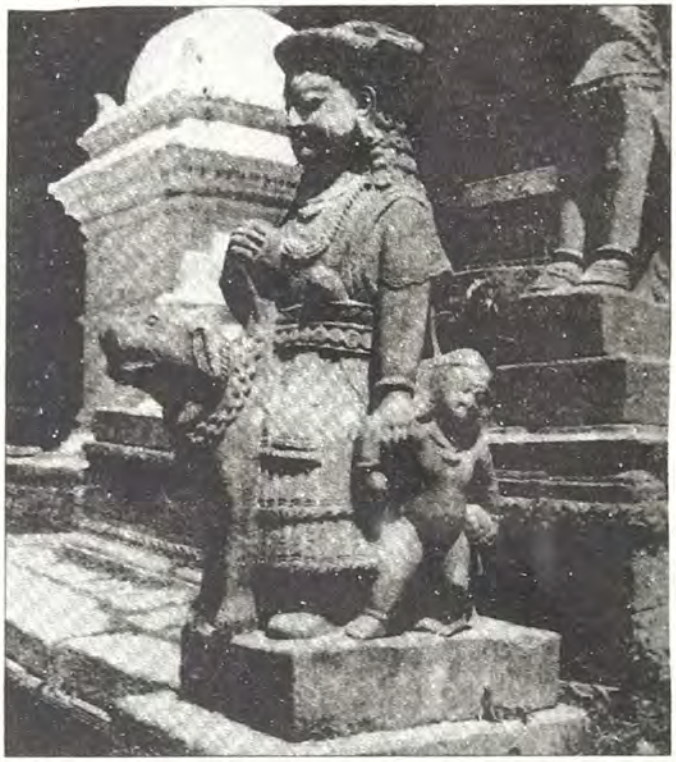


Fig. 21: Dog as guardian of temple

Dog: Iconographic emblem of Bhairava

Examples of images of dogs in Nepalese art can be traced from the painted images, wooden struts, metallic images etc. The most famous and impressive image of a dog in the Nepalese shrine is evident in the huge Bhairavanath temple at Taumadhi adjacent to the loftiest five-storied (Nyātapola) temple in Bhaktapur.

The ground floor in the western façade of this temple is built with a tiny metallic image of Bhairava, which is protected by a pair of dogs as his attendants (Fig.22).

Similarly, many wall paintings that portray the full-fledge images of Bhairava in the Paubha style to decorate their walls, also include dogs beneath the main image. Such art forms are traceable from the shrines in the northern wall of Jayavāgeśvarī temple of Paśupati-Deopātan, and at the western wall of Chaṇḍeśvarī temple in Banepā.

Culturally, the huge cloth paintings brings in the public to celebrate the Indrajatra festival, used as coverings of the wooden

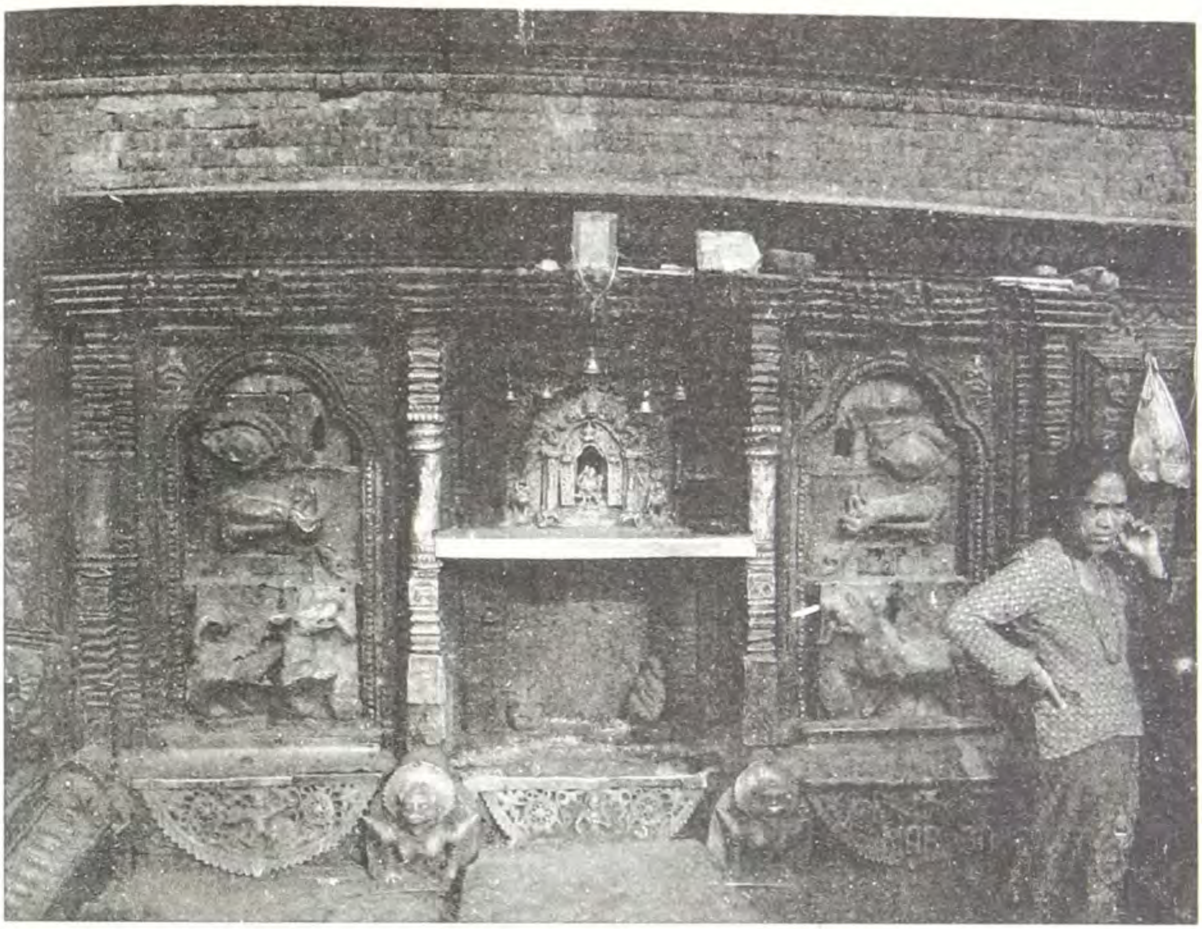


Fig. 22 Dog motif in the shrine of Bhairavanath of Bhaktapur

platform made as an altar to accomodate this deity during a weeklong ceremony. These paintings are covered from three sides giving the impression of protectors of four cardinals i.e., painted forms of Bhairavas at southern, western and the northern façades. They are decorated as three side covering for this temporary shrine, and the main image of Ākāśa-Bhairava is enshrined as facing towards the east for the protection of the four cardinals at the main square of the Indrachowk in Kathmandu. On the other hand, this also supports the judgment of a set of four principal Bhairavas as cult images, once famed as a guardian troop of *Āryāvalokiteśvara Padmapāṇi Bodhisattva* (the Red Matschendranath of Bungamati/Patan) descending from *Kāmarūpa kāmakṣā* in ancient Nepal. This Buddhist legend occurs chronologically with the Licchavi King Narendradeva and Bandhudatta Acharya of Tebahal tole in Kathmandu of the seventh-eighth century who is considered as the chief initiator for the establishment of this cult in Nepal.

In this legend, it is also consequential with the advent of these set of four Bhairavas as the guardians of Dharma or early Dharmapālas of Mahayaniic Buddhist practice in Nepal. The painted images of these paintings show a figure of a dog as the vehicle of these deities.

Dog in medieval coins

The popularity of Bhairava cult in medieval Nepal can be proved from the face of coins as well. They symbolise the general assimilation of socio-religious entities. The coins of Jayaprakashmalla and subsequent Gorkhāli ruler Simhapratap Shah have also provided their respect and faith of Bhairava and Tantric discipline to accord a dog as a religious emblem dedicate their silver mohars. This not only appears as the numismatic basis of information on the usage of emblems of Bhairava that continued with the sword emblems for the main deity. The siver coin of Jayaprakashmalla is decorated with the vehicle of Bhairava. The symbolism and spiritual purpose behind inclusion of this motif is obviously to save his nation from the conspiracy of his court affairs, and invading troops of Gorkhalis. This intonation is also obviously cited from a song composed by Ranajeet Malla, the last Malla king of Bhaktapur.[145] Both of these cases though are different, but the placing of a dog as a motif in numismatics also reveals the popularity of the Bhairava worship, and establishment of his cult along with the tradition of living god and goddess of Sri Gaṇeśa, Sri Bhairava and Sri Kumāri in Kathmandu.

Sarpāsana (a serpent)

Serpents are considered as symbolic emblems and iconic ornamentations of the Yogic stances of Bhairava image. It indicates the essence of his role in attaining the fruition of Yoga. Six varieties of serpents are found as fixed ornaments viz., a head, ears, neck, stomach, arms and at the legs, of Bhairava icons in Nepal. It refers to the widespread prevalence of the esoteric dimension and modulation of the Āgamic worship. These serpents are decorated with ornamental motifs of this ferocious deity of Bhairava, that is shown bedecked in his entire body in iconographic art. Different kinds of serpents are showed sliding as earring, pendant, sacred thread, bangles and anklets to denote his sway over the Nāgaloka of the west. His iconic form is mention in a *Dharmakośa sangraha,* a Nepalese Buddhist text, compiled by Amritananada Shakya in nineteenth century AD.[146] Bhairava is place here as a form of Bodhisattva that subdued the realm of serpents. He is said to have broken *Bhagādāḍn,* the city of *Varuṇa Nāga,* to establish the devotion of Buddhism by assuming the grotesque form of Bhairava. After vanquishing those rival Nāgas rivals, he manages to wear these creatures as his ornaments and became famous with the new name of *Singitāḍ* there in *Bhagādādôn.*[147]

Pretāsana (Devils or corpse)

Bhairava is a giant defender that emerges from the cremation ground to protect the spiritual and material frontiers of devotees. Hence a corpse and cremation ground is his cradle of origin, from where his realm of protection begins with his sway over the spirits and goblins. The dead body or human corpse is his favourite seat and stands to indicate his true nature of the *Śava* or death body. It also corresponds to his origin of the Śaiva characteristics for his stand of *Śaktī* or his power, which transforms the death body into a living being. Hence, to the Śaiva devotees, Śiva without Śakti is barren of energy just like a corpse or Śava, just like a dead body. This esoteric mystery is revealed in the *Saundaryalahari* by Ādī-Śankarācārya as Śiva, and Śakti constitutes the entities of the Tantric elements of Puruṣa and Prakriti or the Advaita Brahman and Māyā.

Vivekānanda wordily expresses this: 'The Absolute is formless, but energy is female. When the energy takes form, it is called Mother. Mother is the moving Power, disturbing into waves the water-calm of the Absolute.' The formless infinite becomes finite in diversified creation due to Śakti, the Kinetic-Power. To quote Arthur Avalon, 'Power implies a Power-Holder. The Power-Holder is Śiva without Śakti, or Śakti without Śiva. The two, as they are, themselves are one. They are each Being, Consciousness, and Bliss,[148] Hence, Creation is mentioned as the result of the union of āiva and āakti, the Power-holder and Power. The formless becomes the myriad forms of life through power Śakti.[149]

Simhāsana (Lion)

Lion is supreme in the animal kingdom, hence considered as the insignia of the regal and majestic standard. The lion is an emblem of *Tatpuruṣa* or that male, and epitome of the patriarch domain due to his characteristic of a hunt for prey, always carried out by the lionesses never by him; his function is to protect well from the intruders. This habit of the Lion is typified with the characteristics of Bhairava, passive due to heavily drunken state, the but protects the domain by his might as the lion does. Bhairava's emblem is typified with a lion to indicate his royalty, and the roar that heralds his domain, which is epitomised as the *Nrisimha-Bhairava* by the Hindu Tantric iconography for his nature of origin to rule and to make a noise like thunder. His roar can also be typified with his popular form of a Vākā-Bhairava in Nepal. As well as the lion-faced deity of Nrisimha to the Vaiṣṇava iconology and image crafts however, similar images are also associated with doorways as the spiritual component of a defensive device, or the guardian couples of the temple architecture in Nepal. Such pairing images are common as *Singiṇ–Vyāghṛiṇ*, however they also represent the male protecting deities of *Simhamukha* and *Vyāghramukha* as attendant of a Bhairava. In the iconographic disposition, the lion is also depicted as a vehicle of this deity of Samhāra Bhairava paired with

Mahālakṣmī to protect the North-eastern corner of the maṇḍala of Tripurasundari.

Hayāsana (Horse)

The horse is an animal represented for its speed and focus in the spiritual and mundane concept. This animal is symbolically fixed as a Fame of Sun-god in Hinduism and Buddhist considered as a mount of Ratna-sabhava Tathagata, or the south-facing yellow Buddha of Svayambhu-chaitya. However, this animal of speed is also recognised as a paramount vehicle of Bhairava of reddish character, assuming the Tantric embodiments of a Sun-god famed as Mārtanda Bhairava. This deity is exclusive from the group of *Asta-Bhairava.*

Deer

The deer or antelope, is the mount and attribute of the Bhairava icon that is represented as an iconographic form of ferocious form of Śiva. His embodiment of the Vāyu has envisaged this vehicle as the seat of the guardian deity. The symbol of a gazelle or a buck is a principal form of the lord of the animal Paśupatināth, as the lord of the entire being. His insignia of a buck is well enshrined in the Aryaghat of Mrigasthali at the sacred complex of Paśupatināth. This characteristic of Śiva is held in his right arm as a trophy of the mythical sequence of the destruction of the sacrifice of Dakṣa-Prajāpati in the Hindu perception.

Garuda

The icon of the Bhairava image in a pretense of a Garuda riding is traced from the Bhairavachowk of Bhaktapur Taleju. This is a means of transportation to Pāṇḍunātha Bhairava in an iconographic stance of the Sadāśivachowk of Bhaktapur. The Hindu mythical bird of Garuda is also a vehicle of Krodha-Bhairava, and acts as a sentinel of south-western zone as a set of Aṣṭa Bhairava pairing with Aṣṭa Mātrikā. It shows the close connection of this deity with the major facade of Vaiṣṇava iconographic connection with Viṣṇu and Kriṣṇa.

Bull

This animal is associated with Śiva as his attendant of Nandi and also frequently appears in his Tamasika appearance or a mass stuff of Bhairava in his iconographic form. This is also carved in a wooden image of 20" X 30" size lodged in an arcade of Bhairavachowk facing to the south. This disposition of the Bhisana Bhairava is also accredited with the image of this animal He pairs with Mahākālī to protect from the north. In the mountain of *Surasa*, Śiva is identified as *Mahāvṛiṣa*,[150] resembling a huge bull made of pure crystal, with matted hair, in a fear-removing image riding with a bull as his mount.

Parrot

The unique patron of a parrot is affiliated with a paired iconic form of Bhairava and Bhairavi of the Bhairava chowk of Bhaktapur. This Bhairava, paired and tinted with a flesh complexion, reveals with his disposition of Manmath Bhairava in iconic stance. The parrot remains the emblem of love, or a messenger of Kāmadeva to his affectionate pair of Rati, a Hindu model of cupid and Venus, as a couple of love gods. Hence, Bhairava in his sectarian disposition of the god of love, is represented by the symbol of a green parrot.

Buffalo

This mighty animal is of a demonic character in Hindu iconography and often frequents as Mahisasura in the goddesses Durga icon.

However, this animal is also an emblem of Yama, a god of death in Hinduism too. In the Bhaktapur courtyard of Bhairava, the wooden image said the have been carved by Sadasivamalla himself, and was installed in the niches facing to the south to remind the embodiment of the Yama as Bhairava. This blue form of Bhairava is represented with the symbol of *Vetāhchin* to qualify his relevance with the lord of death and his mount of a buffalo in this wooden image of Bhaktapur.

Human Form

The trace of Bhairava cult in Nepal is specified with the living tradition of human form of deity assumed for the ceremony, and for the specific purposive period in Nepal. In a ceremonial form of dance, and the occasion of different ceremonies, a masked-wearer performer assumes as a Bhairava to serve specific rituals like a Mahākāli or Sikālī dances, a week-long procession of Sawā-Bhakku dances during the Indrajātrā every year, and once in a 12th year ceremony of Pacalī-Bhairavajātrā in Nepāl.

A Living God: tradition

This tradition is prevalent similar to a Tantric convention of living god and goddess of Gaṇeśa and Kumārī ubiquitous in Kathmandu Valley, this cult of Bhairava also embodied homogeneously as a set of three representing triple qualities of the Sattva, Raja, and Tamas respectively. This is also a personification of philosophical elements of Mana, Buddha, Ahamkāra, or the Mind, intellect and the personal ego. To reveal with the human forms of Mana-vināyaka Buddhi, by Kinnāri and Ahamkāra by Bhairava in Nepal. The triple chariots of these living deities are dragged in an entourage around the occasion of celebration of the Indrajatra festival in Kathmandu. This tradition is inherited from the Tantric ritual of the philosophical connotation of the existence of the core and subtle bodies, which is pragmatically represented as *Thathupuin* and *Kothupuin* of concentric realm of divinities. These three-fold emanations are considered as the transformation of the *Ida, Pingala* and *Suṣumnā* arteries of the human organism. This is a vital course of the Tantric movements of the yogic streams intervening with the citadels of six plexuses as the cakras as different station for the residence of divinities. In this regard, the iconic emblem on the Shakya boys and girls are accredited with the imperative embodiments of Tantric divinities. Gaṇeśa, as a living deity, is represented at the lower mandala of the physiognomical emblem. This, in practice, is in tune with a cultural custom of respective chariot-pulling in Nepal. The chariot of Gaṇeśa is dragged along with Bhairava and Kumari during the Indrajatra. This procession is taken encircling around a lower section or Kothupum[151] of the medieval Kāsthamaṇḍapa Mahānagara on the first day of the array of the chariots of Gaṇeśa, Bhairava and Sri Kumārī in their respective ranks. The chariots festival on the second day goes touring around the *Thathupuin*[152] or upper section of Kathmandu city. This is spiritually deemed as circumambulation of the divinities of Bhairavas and Bhairavis existing in the consecutive localities. The chariot is initiated from Kumārighara to the Pyāphala, to Yetakhā bhulu of Yetkhatole, Nyeta-bhelu at Naradevi, Tyangala, Bangemudha, Ekajati of Nhāyakantalā, Asan bhulu of Ason, Lutibhulu of Kelatole, Janabahal, Ākāśa Bhairava of Indrachowk, Kāla-Bhairava and Sveta Bhairava of *Lāyaku* Hanumāndhokā to complete the circuit of city tour back to the Kumārighara.

The final laps of the seventh day is celebrated with the entourage of Kumāri chariots around the core city zone of Kāṣthamaṇḍapa and Kāntipur cities viz., Basantapur, Pyāphala, Yetakhā, Naradevi, Keltole Indrachowk, Hanumandhoka, and back to the Kumarighara to be inclusive with the sequence. This procession is famed as *Nānichāyāh*, meaning a festival of ladies, represented at the encircling process of the Kumari chariot. In this consequence, the chariot of Gaṇeśa is spiritually deemed as the embodiment of Idā, hence Gaṇeśa is white is complexion resembling the moon. Bhairava is shown as a Pingalā, an emanation of sun represented by yellow (often by the blue color of sky) and Susumnā is the incarnated form of Kumārī to be visualised by anthromorphic form of a living goddess assumed by a virgin Shakya girl in Nepal. This triad of the Tantric stream is concurrent with the esoteric yogic practice in Nepal, the embodiment of which is culturally formed with this medieval tradition accredited to have been introduced by Harisimhadeva of Tirhut during his immigration to Nepal during 7th January1326 AD.[153]

Raju Shakya, existing living god as Bhairava

The existing human form of living gods are culturally chosen from a boy descending from the principal eighteen Buddhist Mahāvihgras of the inner Kathmandu city only. This lad, appearing as the living god of Bhairava, belongs to the Shakya family descended from the Kirtipunya Mahāvihara of Lagan Yetābahāl in Kathmandu. He is known by the name of Raju Shakya born on Tuesday 8th December of 1992 AD (Fig. 23). He is a son of Mr. Madan Shakya and Mrs. Sushila Shakya. His credentials of deification and norms of selection as a living god is based on astrological standpoints. According to his astrological chart, this boy was born Taurusian with the influence of *Kendrasth Budhāditya* + *Rahu vesthita* and *Candra ketu* in the *Dashesth* at the tenth house.

His power is engendered by the 12th Mars crossing his stars with combined planets of Venus and Saturn at the sixth house of Capricorn made graciously assimilated with the exalted sign of Mars (Fig. 24). His birth occurred during the instance of ascending manor of asterism of Leo as Lagna on the horizon. This intimation was followed by influential planet of Mars on a Moon's mansion of Cancer as his twelfth house. In his horoscope, he was elevated by the position of Jupiter ascending in a house of Mercury gazing directly towards his own dwellings of the eighth, bestowing longevity and influence in livelihood.

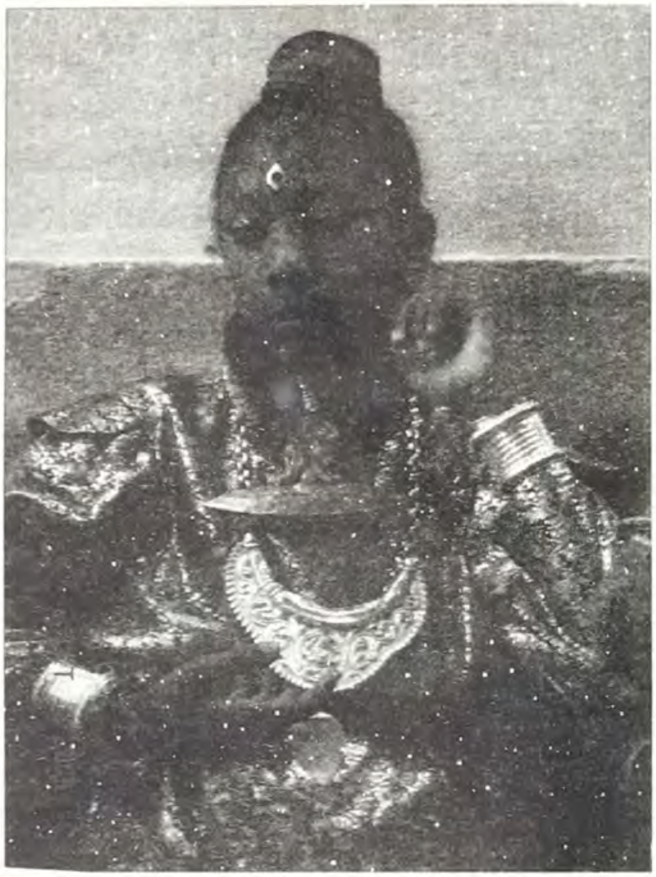


Fig. 23: A living deity of Bhairava (Master Raju Shakya) in his casual attire

The situation of Jupiter accredits the boy to be conferred divinity as the stature of a living god, or to bestow a noble status in a livelihood. The persuading power of the moon lodging in the tenth house assigned as the home of Venus intershifting to let Mars dwell on her domicile of a twelfth manor, as well. The habitation of Mars seem to have been captivated by the group of the planets of Sun, Mercury and Rāhu for the enrich-ment of power and influence. Similarly, Saturn is more sig-nificant with his escort of Venus as the lord of the sixth house, bestowing the supernatural power of healing of ailments. This situation exits within his own astrological chart that helps elevate the boy to such decorous station in the society. Hence, he was chosen as a living deity of Bhairava during the

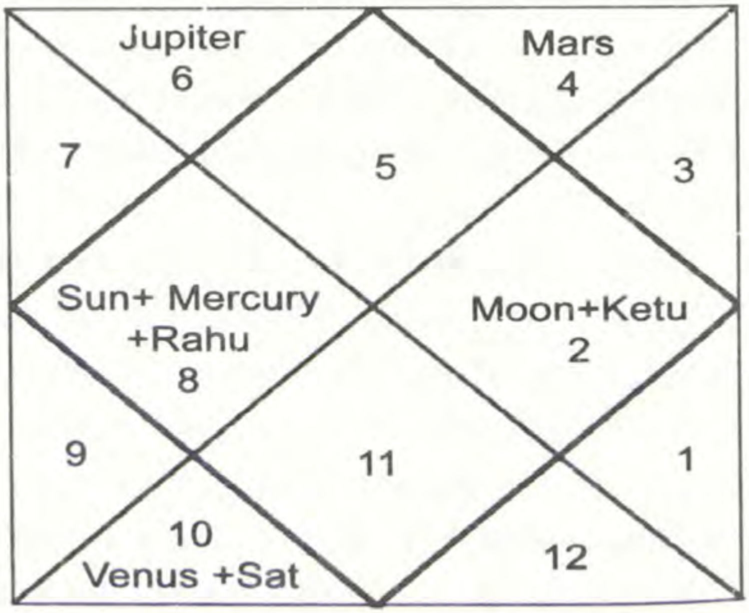


Fig. 24: Horsoscope chart of Raju Shakya

occasion of Phulpāti of 1999 AD. He is still (2007) ascending to hold this secriligious post until the living goddess reaches puberty or is dethroned culturally.

Sawā-Bhakku (A Human Bhairava with ceremonial mask)

This cultural procession of a masked dance, brought in for a live performance during a weeklong celebration of the Indrajātrā ceremony, there is a cultural tradition of participatory entourage of Halchowk-Bhairava in a route of the chariot festival dedicated to the breathing gods of Gaṇeśa, Bhairava and Kumārī. This breathing god of Bhairava is deemed as the guardian of Kumari, whereas the Masked-deity of Halchowk Bhairava of Sawā-Bhakku is represented here as the protecting governor deity of the western region of Kathmandu Valley. This patron deity of Halchowk is represented in two forms (i) iconic, and (ii) human. The human form of this deity Bhairava is usually clad in blue garments, wearing with a similar clay-mask tinted in a cobalt blue. His dark and fiery orange hair is painted with a glow of golden linings to emphasise the cursive serpent over his circlet to typify his subsistence of a Tantric divinity by this mask. This deity is represented as the ultimate-male of Kuṇḍalinī-yoga, hence he is accompanied by two of his attendants having lion and tiger faces, called *Singhini* and *Vyāghrini*. These attendants are common as *Simbā-dyoh* and *Dhumaba dhyoh* in a local dialect.

The hairstyle is represented with crescent fins and snakes crawling inside the plaits of hair, this is tied with a series of *Pañca-kapāla,* as well as a crescent moon over the right cupola to signify his affinity with the *Soma-śekhara* or Soma cult of Śaivism. He is shown in a mask as a triple-eyed and bulbous-nosed deity with his waning oral cavity that displays a canine teeth and an inverted tongue to imply his terrific look and expression of *Rūdra-Śiva.* He holds his usual attributes of a sword (*Khaḍga*), by and a cup made of half-human skull (*pātra*).

He is always accompanied by a pair of his attendants namely, a lion-faced (*Sringhinī*) and a tiger-faced (*Vyāghrinī*) consorts served as his routine escorts. Both of the masks of these divinities are painted with a white and yellow face to indicate the lioness and the tigress power of this supreme deity of eternal hue of blue. His consorts are clad in orange garments. They are accompanied by a musical troop of a *Duin* (Dali), Putuwar or *Nagarkoti* (*Balāmī*) cast of Newāra system. However, these Duins are considered as the partakers of masked dancers of this ceremony, and the troop of the *Sawā-Bhakku*. In this dance, Bhakku corresponds to a Bhairava.

Bhaila as a Newāra cast

The farmers, caste of the clan name of Bhairava, among the social organisation of the Newārs of Bhaktapur also spread in Banepā. They are responsible for dragging the chariot of *Bhailah-kha*: during the Biskā: jātrā festival celebration every year. The term of *Bhaila* is a corrupted attribute of Bhairava in Newāri, but it not only depicts the image of this deity, but also indicates the particular caste among the Newāras from Banepā and Bhaktapur. It can also be considered as indicative for the cult and practice and the popularity of the Bhairava as a cult icon in Medieval Nepal. Also, there are many castes from the Saiva and Buddhist caste of Newāras worshipping and dedicating this deity as their clan god, or patron god in this valley. The historic significance of this caste in Newāra social organisation can be assumed from the post Doya incursion in Nepal mandala after 1244 AD.[154]

Bhailah Koncā

This is an earthen vase, resembling a handle-less Hellenistic wine jar or amphorā, worshipped here as an archaic embodiment and impact of ancient *Bacchanalian* divinity in Nepal Mandala. This is found to be used as a plain earthen jar for storing a local rice beer in Nepal. This practice is common among the Tantric Newāra for the consecretion of spirits, and attributes of divinities during the yearly or occasional cultural ceremonies. The practice of '*Kalevara-hilegu*' among the Newāra is performed with similar appliance attributed to the renovations of the images of Bhimasena, Bhairava, and Martikās including Yoginis once in a twelve years. This Koncā is also conceived as the universal womb and abode of divinity to the Tantric sects applied equally to Gaṇeśa as *Ināya-koncā,*[155] Bhairava as *Bhailah-koncā* even Kumari as *Koncā-māju* or *Kohan-sāh māju* in this valley.

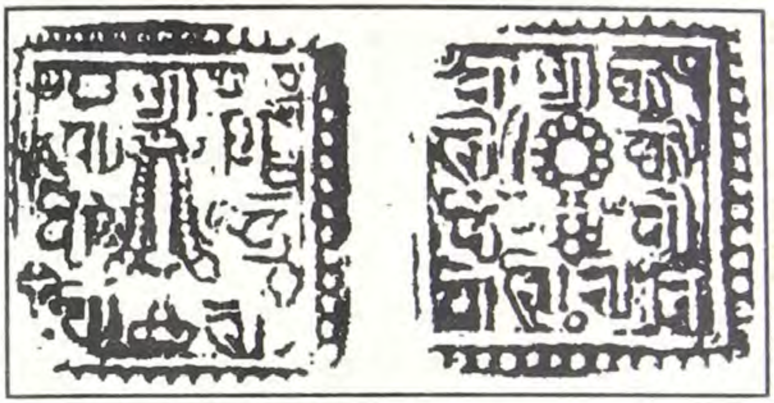
Tepah

Tepah is a Newārai term used for an earthen device customarily used to distil a wine, or to brew a traditional rice beer among the Newārs of Kathmandu valley. Bhairava is conventionally dedicated as a *Tepa-dyôh,* due to his capacity of bearing to contain and consume this liquor safely. The white beer made of rice is *Thôwn* in Newārai, and this brew is the favorite liquor of Bhairava. This is brewed in an earthen jar called *Tepah,* hence this deity is also indigenously known as a Tepah dyôh benign in concept for the worshipper, and malignant to the wicked. Hence, this deity is representing emblematically in an earthen pot to convey his favourite abode, and with his capacity of safeguarding from aversion of brewery. This concept of safety and protection is aesthetically represented with his huge portrait, or in other words, it can easily be defined as a huge skull of this deity, emblematically represented in an earthen jar of storing of wine. This could have been the origin of the name of *Tepah-dyoh* to blend with Bhairava cult image, in the vicinity. This earthen portrait of Bhairava, considered as *Hāthodyoh,* as already state before, could be one of the motives to celebrate and venerate this deity during the most imperative occasions of the fourteenth dark forth night (Krishna-caturdasi). This deity is also adored as a funny consumer of a local brew with his contributions of successful feat in winery and refinement. This practice also helps us to understand the rural cult image of the connection to this deity since early medieval Nepal. Hence, the assorted images of a wet-deity or *Hāthwon-dyôh* or *Hāthudyôh* indicates the act of a beer-dripping clay image. This deity is predominantly thought of a local oriented image of the wine cask. This is traced to the early bacchanalian mores of ancient Hellenistic societies to think about the enduring image of wine and alcohol connected to this image promulgated by the gallant farming communities. This local name constitutes the Bāhya form, or the superficial form of this deity, as it also possesses two other inner and esoteric sacred forms of liturgical importance that existed in this valley.

Numismatic Forms

The symbolic representation of Bhairava is celebrated with his insignia of a 'Sword (*Khadga*)' for accredition of his chief weapon of 'Śaktī', as his principle emblem of energy (fig.25). The sentiel deity of protection is emblematically depicted as holding a sword to interrelate by the religious significance of dedication to the patron deity of Śakti-tantra of *Tulajā-Bhavānī* or *Talejumāju*. However, this image is often matched by the male partner of Bhairava, represented as the lord, or the master of vitality. This bludgeon is often matched by a Trident in obverse side of medieval and modern metal coins of Nepal. This emblem is embodied with a significance of cultural concept of a supreme state of absolute power.

In this view, a rare coin of Jayaprakashmalla, the last Malla king of Kantipur appears with a dog motif. This numismatic emblem is one with the unique symbolic representation of a dog as a mount of Bhairava depicted on this coin. This motif is deliberately dedicated at the feet of Bhairava, similar to his dedication of the *Kumārimāju* in his silver mohar (1/2 of a rupee). Such numismatic emblems appear as an imperative spirit to classify with the socio-



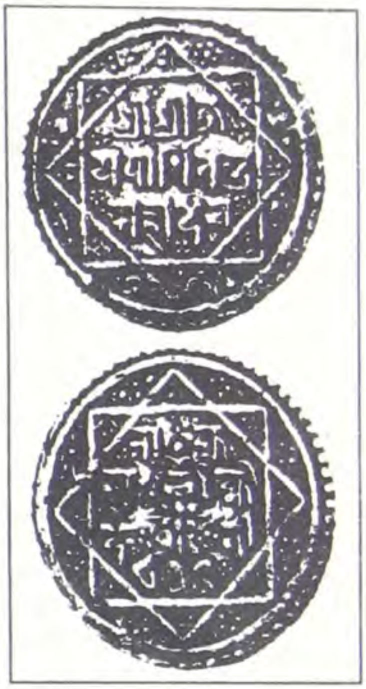


Fig. 25: Medieval silver coins with symbolic motifs of Bhairavas
(a) A square coin of Parthivendra Malla the ruler of Kantipur with a sword motif.
(b) A Yogenarendra, the ruler of Patan with the mandalic forms of Asta-matrika and Asta Bhairava symbols

economic and cultural motifs of medieval history in Nepal, which was reconciled to adopting this trend by the subsequent rulers, though they deferred from the cultural tradition.

Iconic Forms

The anthropomorphic icon of Bhairava is shaped as a pot-bellied dwarf in the fearful guise of malignant spirit. His true nature of origin is epitomised as arising out of the acoustic resonance. This is also evident through eminent mythical myths related with the trimming of iconic contemplation in the anthropomorphic and iconic forms of sacred arts (sculptural or painted) of Asian religions. This ubiquitous embodiment of a unique spirit is explicitly indicated by the iconic posture of upturned furry hair, moustache-bears, eyebrows, and triple eyes on a forehead that protrudes with a bulbous shape of carbuncles, enough to frighten any being or beast. His square but fatty and muscular facial appearance, predominates with a rhizome nose and wide releasing oral orifice to chisel a lining of wrinkles in his face.

This facial expression became more intense with the inclusions of the crawling serpents as a decoration of his headdress, and ornaments of the ears, neck, arms and chests. His affinity with the existence (Bhava) and embodiment of *Śiva*, is well-maintained in the iconographical disposition of Bhairava with the comparable uniqueness and the attributes of the third eye, serpents as ornaments, the crescent moon on his forehead, the unmatted upturned hair, tiger skin clad, four arms, and his attributes of the trident, the spear, Pāśupata, the Axe, the bow (*Pināka*), and the club *Khaṭvānga*, the noose and the garland of skulls, the Damaru (shaped as the hourglass drum) and body smeared with ashes collected from cremation grounds

In the iconographic context, Bhairava stands in the category of an enraged form or *Ugramurti* of the Śaivite iconography. This stance is peculiar by the term of the *Aghôramūti,* the ritual of its consecration as mentioned in the Lingapurāṇa. Hence this icon stands to qualify the state of Aghora iconography that is specifically aligned with the Tantric rites of the mantra-yoga. The aspirant priest of *Mantra-siddhi,* the influence of efficacious mantras, should for this intention prepare a seat at the cremation ground where there is a carcass or where there is a shrine dedicated to *Saptamātrikās,* a set of seven mother-goddesses. And the apprentice should construct five receptacle pits for the purpose of fire sacrifice (*Pañca-Kuṇḍas*) at one of each in the cardinal points, making one as the axis.[156] The fourteenth *tithi* or the dark fortnight of the month of Phālguḍa i.e., *Aghora-caturdaśi,* is dedicated by the Śaivites as the night of Śiva's birthday or *Śivarātrī.*

Śiva is said to have assumed the form of Aghora during this particular occasion, hence known local by the term of *Pāhāncahre* among Newāras or *Piśāca-caturdaśi* in Nepali and this is believed that the worshipper of this deity on this particular occasion attains state of liberation by reaching Śiva's abode of Kailāśa. This worship is also dedicated to the Aghora form of Śiva, by the name of Bhairava or *Āju-dyôh* in Nepal. This occasion is equally celebrated by the name of *Yehra-yāha* during the month of September[157] every year. This merriment is seen in Indra-jātra or Kumāri-jātra lasting for eighth days, initiated from the dark fortnight to the bright half of the lunar month in Nepal.

The Aghora practice is esoterically operated by the *Vyabhicāra Karma* to curb the increasing problems pondered by the enemies. The terrific presence of this deity is worshipped for the specific purpose of subduing foes. During this worship a principal priest with four of his attendant mastered in *Mantra-siddhi*, leads the sacrificial ceremony before *Homa-kuṇḍa* in the fire concentrating their thoughts upon Aghora. Placing the wooden effigy of enemy in one of the Kuṇḍas with the head positioned downwards to burn in the blessed fire brought from the cremation.[158]

Aghōra-Śiva a Bhairava

The Śaivite cult of Aghora-Śiva was promulgated in AD 1158 and established by him. He also mentions the famous temple of a *Naṭarāja Abhrasabheśana* form of Śiva worshipped by his distant ancestor of Śrīkantha. The anthropomorphic figure of Aghōra is adorned with the *Śūla, Ḍamaru, Pīśa, Kapāla, Daṇḍa, Dhanus, Bāṇa* and *Khaḍga;* the neck of Aghôra is bluish and his complexion is black. He should be prostrated naked with tiger's skin to cover his private parts, and holding an elephant's skin to cover the upper portion of his back and be adorned with ornaments composed of venomous creatures like snakes and scorpions.[159]

His appearance of body is completely black, and possesses four arms wielding a trident (*Triśūla*), scimitar (*Khaḍga*), human skull as a cup (*Kapāla-pātra*) and the beheaded head of Brahmg (*Brahma-kapāla*) in his arms. In some instance he is also seen holding a bunch of peacock's feathers (*Mayūra-pricchā*) as a fan or a yak-tail fan in one of his arm. His entire attributes and attire are comparable with that of Śiva. His dwarfish structure, and watery belly protrudes from his body that is smeared by the ashes from cremation yards. His forehead is decorated by the triple horizontal lines (*Tripuṇḍrakas*), and the studded with a bulbous third eye. His neck is bedecked with a garland of human skulls and serpents as ornaments, and clad with a tiger's skin as his garment. His orgin is from the cremation, and he is the master of spirits, ghosts, witches and goblins. He is generous with his devotees, and protects them from the evil-forces for he promptly stands by to avoid their destruction. His worship is due to his bestowing impending contributions of the traits of vigor, acumen, distinction, prosperity and liberation to his devotees.

In the Nepalese Tantric tradition of seventeenth century, Navami Singh in his work of Tantra Cintāmaṇi in c.1694 AD[160] mentions a series of Bhairavas as counterparts of Mahavidyā dedication which is essential for obtaining perfection in the pursuit of wisdom. In this regard, Aghora Bhairava is specified as pairing with Mahavidyā of Dhūmāvatī[161] however, some other tantras accredit her as pairing with Kāla-Bhairava during the esoteric stimulus of celestial union.

Pañca-vaktra Mukhalingam

The five-faced form of Maheśvara is identified in several ways of representations viz., anthropomorphic and symbolic, artistic manifestation of worship. These forms are considered to manifest the five principal behavious of (*Pancakritya*) to interpret viz.,

1. *Ṣriṣti* (protection, creation, evolution),
2. *Sthiti* (preservation, support),
3. *Samhgra* (destruction, evolution),
4. *Tirobhāva* (veiling, embodiment, illusion and giving rest),
5. *Anugraha* (release, salvation and grace).

All of these five components are discreetly considered as the proceedings of celestial divinities viz., Brahmā, Viṣṇu, Rūdra, Maheśvara and Sadāśiva in Purāna and Tantric systems.[162] As the supreme Maheśvara is spiritually deemed as the manifestation of universal prophet of Parameśvara with five principal origins of *Cit, Ānanda, Icchyā, Jnāna,* and *Kriyā* or i.e., the Soul, the bliss, the spirit, the wisdom, and the performance. Each of these is inspired by the two major factions of original and originated states.[163] These five faces are independently known as *Panca-vaktra* with specific forms of namely *Īśāna, Tatpuruṣa, Sadyojāta, Vāmadeva* and *Aghora.*

The five-icons of Pañcavaktra contains five faces in Śiva-lingam symbolism, consecrated clock-wise from the east as Tatpuruṣa, Aghora, Vāmadeva, and Sadhyojāta, to the north and additionally facing up to the sky is resided at the crown is *Īśāna.* The south-faced Śiva is identified as *Aghora,* meaning dreadful, and his worship conforms with Tantric tradition and practice. In his five-faced form, Śiva is known as *Panca-vaktra Sadāśiva,* representing the five human faces on the phallic form at five cardinal directions.

Īśāna (The Ruler)

The human face of Śiva looking upwards from the tip of a Śivalingam is philosophically represented to shape the consumer of the Nature. His ability to absorb with nature has designated him as the ruler or the *Kṣa-tra-jña,* or Īśāna. This phenomenon is transparent like crystal, and symbolised with human sentiment of learning to typify this lord as the master of entire knowledge in this world. The Śivatosīnī, a commentary on Lingapurāṇa (1.65.96 [393]),[164] explains that this deity of Īśāna is the physical body of Śiva having five faces (*Pancānana*) of different colours and expressions in his anthropomorphic form. Śiva is mentioned as pursued by a she-goat (the power of Nature, Prakṛiti of the system of Samkhya). *Śivatosīnī* (1.1.16 [394]) also describes the sacred quintessence of the five-faced and ten-armed form of this deity. This form is mentioned as attributed with a sacred text of Veda, an elephant-hook (Ankuśa), a noose (Pāśa), a hatchet (Paraśu), a skull-cup (Kapāla-pātra), a drum (Damaru), a rosary (Akṣamālā), a trident (Triśūla), and he reveals the gesture of bestowing boon (Varada mudrā) and of removing of fear or reassurance (Abhaya-mudrā). However this deity is mentioned as having an emanation of a crystalline complexion and matted haired with a crescent moon as his hair-gear for decoration in *Aparājitapricchā* as enlisted in an iconographic compilation of *Rupamandaṇa.*[165] He is famous because of having a third eye in his forehead. He holds a trident, and has a skull cup on his left arm.

In the *Vrihatpurascaryārṇava,* this deity is described as facing upward from the cranium of Sivalingam to represent his origin from the *Urdhvāmnāya.* His iconic disposition is explained as the embodiment of *Śiva-om,* hence elevated as Brahman in himself.[166] He is the lord among the lords, and Brahman among the Brghmans as the omnipotence realm of Śiva. This elevated deity is a celestial realm of perfection. His anthropomorphic guise of white complexion is of a hermit. He holds the holy scripture of Veda, protective pose, noose, trident, a skull, sword and shield in his eight-armed form of divinity, bearing a set of five faces to symbolise the five cosmic elements. These five heads are incorporated as red with the Fire to Vāmadeva, yellow with the Earth toTatpuruṣa, white is with the Water to Sadhyojāta, blue with the Wind to Aghora, and ash of the Ether to Īśāna respectively.

Tatpuruṣa (The Supreme Man)

The eastern façade of Śiva-lingam is adorned with a countenance of Tatpuruṣa. This primeval deity is in a yellow-tinted reflection of a *Pītāmvara* in lieu of his guise of *Tatpuruṣa,* the Supreme-one. His facial expression emerges to reveal the state of enjoyment of this Nature (*Prakṛiti*), for his identification of that principal Male (*Tatpuruṛa*) of the Samkhya viewpoint. This deity is concerned with the fundamental element of Earth (*Prithvī*), hence spiritually this

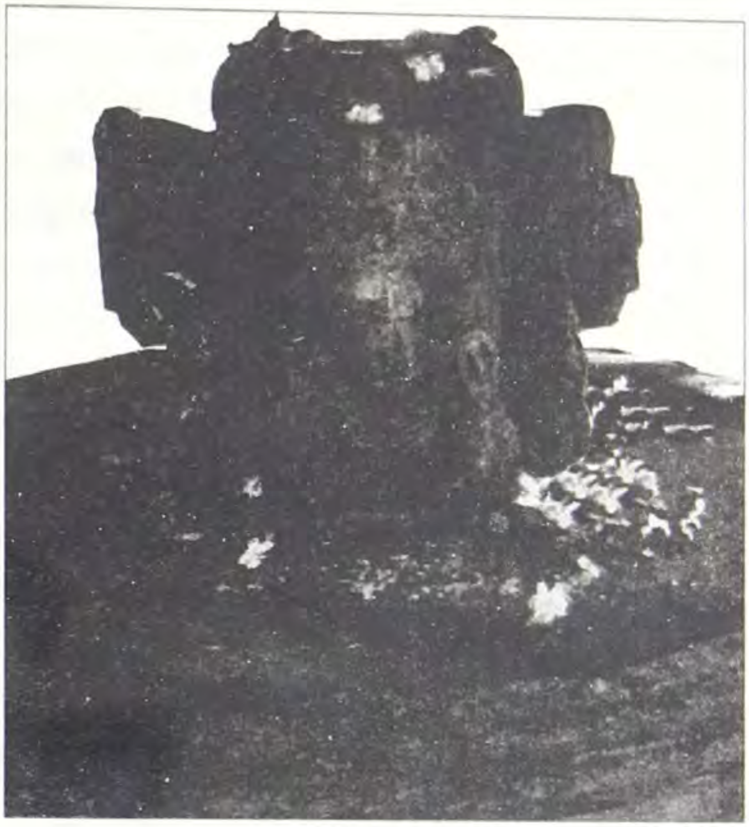


Fig 26: Tatpurusa

state of mind is ecstatic in itself to be elated with the sagacity of redolence or smell (*Gandha*). This sensation is contemplated during the intense course of meditation, and visualised through the symbolic organ of its accomplishment. This is virtually mentioned as contemplated in the human organ of an anus (*Upasṭha*) by the yogis.[167]

In the Śivatoṣīnī tantra (1.1.13 [395]) *Tatpuruṣa* is mentioned as the supreme deity augustly compared with an emblazoning of a thunderbolt. His complexion is highlighted with melting gold. His physical proportion is described as having four human faces with third eyes (*Tri-netra*), wearing yellow garments and ornaments of gold (*Suvarṇa-varnābhusaṇa*). He dwells in a citadel of gratification and cheerfulness with his consort of *Gāyatrī,* a personification of a sacred Hindu hymn.[168] Similarly, in the text of *Śrī-Śiva-tattva-Siddhanta* (I.1941-42, 11), this deity is commended as the Supreme Male, and the spring of knowledge that directs us to attain the state of finale liberation. He is also identified with the peace-of-Night (*Umā*), the powerful/attractive consort of Śiva.[169]

His anthropomorphic form is depicted as having a yellow sacred thread with *Mātulinga vīja,* or a citron fruit, in his left arm. His right arm should be engaged to hold a rosary for his representation in a saintly guise.[170] In the *Vrihatpurascaryārṇava,* this deity is stated as belonging to Purvāmnāya faculty of tantra, and equivalent to Mahādeva and Rūdra.[171] His iconic form is explained as illuminated like a golden gleam of thunder, due to his holding of a hatchet, matching with one, embraced by Parasuram. He bears four faces equally, having triple eyes positioned at the eastern direction to protect the entire creation.[172]

In a four-faced Śiva-lingam of Ḥāḍigāon Satyanārāyaṇa complex, the eastern surface of the shaft is civilly depicted with Tatpuruṣa as the lord of creation (Fig. 26). The facial portion of this god is executed in the form of ascetics to reveal a pensive mood of this lord. His serene gesture is supported by the depiction of a rosary in the right, and the attribute of Mātulinga in his left palm respectively. This is indicated as projecting limbs appearing from the shaft of a lingam. This lavishly built stonework can be dated as belonging to the twelfth-thirteenth century AD.

Vāma-deva (The left-hand deity)

The northern face of Siva is known as Vgma-deva or the left-hand deity having a complexion of red (*Rakta*) representing the principle of the I-ness or Me or supreme self-the ego (*Ahamkāra*). Due to this attitude of selflessness, his name arises from the left-handed one (Vāma-deva) and also corresponds with the element of fire (*Agni*). He is perceptible with a sight (*Cakṣu*) and remembered by the feet (*Pada*) as of his active organs. Śivatoṣīnī tantra (1.1.14 [397]) explains that this deity as worshipped at the hearts (Heart) of a human being, and identified separately as a neatly clad deity in red outfits and curios. His trait is similar to that of the lotus's spirit. His pair of arms is positioned in a gesture of bestowing a boon (*Varada-mudra*) and in the posture of assurance or removing of the fear (*Abhaya-mudra*) displays a rosary and a hatchet as attributes.[173] In the *Vrihatpurascaryārṇava,* this deity is mentioned as the first-born among beings, hence called the elder or the excellent one. He is Rūdra in himself, and the lord of Kāla or the time, energy and strength. Therefore he is also identified as the lord of omniscience or *Pramatha.*[174] His iconic perception is explained as red as a lotus in complexion guarding, the western direction with his four-consecutive heads bearing triple eyes in each. His four arms are revealing a boon bestowing poise, rosary, protective pose and a stonecutter's chisel (tanka)[175] in his upper arm. Vāmadeva is revealed as adorned with a lion coronet (*Kirita-Mukuta*) festooned with leaflet-shaped ear ornaments (Patra- kuṇḍala), and a string of pearls as his necklace (Niṣka or Muktāhāra).[176] This deity appears with a vertical third eye on his forehead, and the icon is facing towards the west in this Śivalingam of Satya-nārāyaṇa complex of Hadigaon in Kathmandu (fig.27).

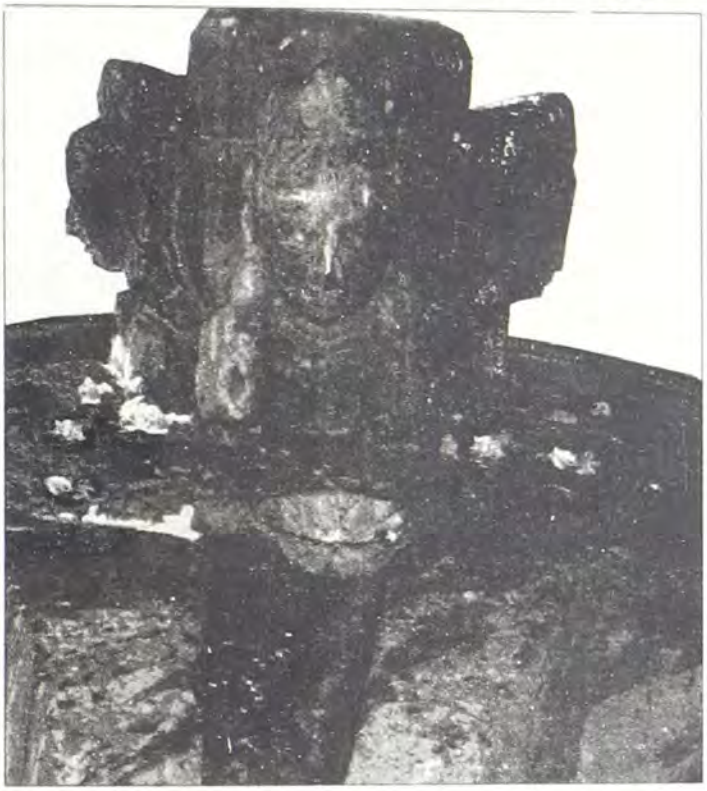


Fig. 27: Vāma-deva

Sadhyojāta (The Suddenly-born)

Śiva facing west is white to represent the human mind (Manas) hence called the swiftly born or Sadhyojāta to correspond with his wholesome nature of the sacrificial elixir (Soma). He represents the cosmic elements of transparent water (Jala) to sense highlight the taste (Rasa), and to symbolise the organ of sex (Linga) in human beings. *Śivatoṣīnī* tantra (1.1.14 [398]) mentions this idol as being swiftly born without expectancy. He is considered as a leading white deity of aesthetic delights (*Ānanda*). His state of enjoyment (*Sunanda*) is typified by his white complexion. He is derived from a Jasmine flower (*Campak puṣpa*) or the full moon (Purṇa-candra), or Mother-of-Pearl (*Sippi-viṣṭa*), or crystal (*Sphaṭika*) to symbolise his lucid spirit. He is describing as a quintessence of a four-armed sage in a human anatomic form. He displays the sacred texts of Veda (*Puṣtaka*), a rosary (*Akṣamālā*) in his upper arm and the gesture of bestowing boon (*Varada mudrg*) and removing of fear, or the motion of assertion (*Abhaya-mudrā*) by a lower arm. According to the Nepalese Tantric compendium of *Vrihatpurascaryārṇava*, corresponding to the later medieval age, this deity is solitarily sensed through the aesthetic perception of enjoyment.

Hence, his origin is from an angelic mind. This deity of Sadhyojāta therefore represents the inner feelings or sensation of mind. This is manifested by comparision to the explicit and excellent precision of a crystal rock. This is conceived spiritually as originating from the plinth of consciousness.[177] His iconographic complexion of white is illuminating as pallid as compared with a radiation of Moon or a tinge of conch-shell. His philosophic pretence is an immaculate one, as transparent as a sparkle of crystal or a wreath of diamond. His iconic attributes are fairly resonant with a guise of a clairvoyant hermit, thus he is attributed with the holy scripture of a Veda, rosary, *Varada-hasta* (a boon bestowing gesture) and *Abhaya-hasta* (the articulation of fearlessness and protection) by his four arms. He is manifested with his four-faces to guard the direction of the North, or the fabulous Mount of Kailasa in the iconographic texts.[178] However, in the Mukha-lingam of Satyanārāyaṇa-sthān of Hadigaon, this icon reveals the persona of Sadhyojāta as appearing with matted hair (*Jatā-makuṭa*) of a sage category. His pair of arks projecting from the shaft is shown as holding a rosary, and Mātulunga as usual one (Fig 28).

Aghora (The Non-fearful one)

The southern face of Śiva is Aghora, meaning the fearless one, to represent the principle of intellect (*Buddhi-tattva*), the eternal law

Fig. 28 : Sadhyojāta

(*Dharma*). The iconographic depiction of his skin texture is in a blue or blue-black (*Nīlavarṇa*) complexion. Aghora is a courageous one that relates with his cosmic form of the element of Ether (*Ākaśa*).

Hence, his iconic form of *Ākaśa-Bhairava* reveals the source of his origin and nature. He spiritually represents the sensual delight of hearing (*Śrouta*) of the cosmic sound of evolution that descends from the orifice or the organ of speech (*Vāka*) or mouth.[179] This attitude of decadency is peculiarly elemental in his iconic stance of a widened mouth emitting vibrant sounds to identify him with his attributes as *Vajra Humkāra* or *Vajrasphoṭa* Bhairava.

The designation and iconographic appearance of Aghora is recommended as a self-regulating spirit by *Śivatoṣīnī-tantra* (1.1.14 [396]). His icon appears with four-faces and his eight arms display the relevant attributes of an axe (*Paraúu*), a shield (*Dhāla*), an elephant's hook (*Aṅkuśa*), a lariat (*Pāśa*), a spike (*Śakti*), a skull-cup (*Kapāla-pātra*), a hand-drum (*Damaru*) and a rosary (Akṣamālā) in clock-wise arrangements. This deity corresponds with the obscure darkness of night in his complexion, hence it is rendered in sombre black. His pensive reflection is encoded to visualise at the core. A physiographical form of contemplation by the Tantric yogis during a deep course of meditation.[180]

Aghora is depicted dreadfully with protruding sabre teeth in his cavernous orifice to signify the omnivorous attributes of his icon. The cranium of this deity covered with blistering hair, resembling a sacred fire, is adorned with *Panca-kapāla* a swiftly curling serpent.

He wears a garland of human heads to depict him as a storehouse of knowledge and prudent wisdom. Poisonous and deadly serpents are his ornaments that reveal his true nature as a possessor of the serpent's energy of the Kuṇḍalinī Yoga. This yogic qualification is iconically depicted as a wearer of earrings (Kuṇḍala), bangles, armlets (phylacteries), a sacred thread, and girdle including a garland of scorpions bedecked over the entire body of this deity.[181] In the *Vrihatpurascaryārṇava,* this deity is mentioned as the most dreadful amongst the dreadful ones and terrible among the Rūdra.[182] His iconic disposition is fixed with the southern-faced Aghora, attributed with the implements of hatchet, a shield, a goad, a noose, a trident, and a skull-cup in his arms. His four faces are bluish, and bear triple eyes in each, with an appalling gape.[183]

The iconic form of Aghora is stunningly revealed in a southern facade of Śivalingam of Hadigaon. This shrine is situated at the southeastern corner of the Satyanārāyaṇa complex. This image is shown with matted hair covered with a curled serpent on his hairdressing to indicate his appalling temper. He is wearing earrings (*Cakra kuṇḍala*) along with a necklace and pearl strings as his forehead decoration. His third eye obviously has a startling gaze. However, this image is not as frightening, as it belongs to the early series of this kind of Saiva monuments. The most interesting visual of this image rests in revealing of Aghora in a somber and pleasant expression. (Fig.29). In a Smārta trends of Vaiṣṇavite trend, the composition of the Mukhalingam is reveal by the hermaphrodite icons of a half-Śiva and half-Śakti in a same

Fig. 29: Aghora

figure. This is known literally as Ardhanāreśvara, or the Gauri-Śankara image. However, this Hadigaon icon has a Hermaphrodite look and presents a semi-uncouth form of Śiva. Similarly, this southern facet of Śivalingam is gradually shown with an atrocious guise of Śiva to depict the vicious Aghora in a late period. This kind of Śivalingam exists from the seventeenth century stone lingam of a Triveni-Brahmāyaṇīghat of Panauti.

This lingam one of the tallest Śiva lingams in Nepal, measuring about five feet in height, showing the south face of Aghora as wearing of serpents as his ear rings. This icon is shown displaying a crescent moon on his forehead, with a snail-curl hair the style of which is similar to that of a Buddha's image in Nepal. The fierce disposition is apparent only through the smile and pretense of the orifice of this deity in this icon. In this regards, the thirteenth century icon of Hadigaon could be the preliminary one to initiate the fierce form of Aghora for this icon of a lingam in Nepal.

The convention of Aghora worship is perceptible from the early fourteenth century in Nepal. The Nepalese manuscript in the National Archives dedicated to *Aghorapūjā* records, with examples its prevalence in medieval Nepal since NS 511 *Śrāvaṇa śukla Daśamī* it is corresponding to 9th August 1319 AD.[184]

The Śākta tantra seeks to include a widespread range of works belonging to her possessed class of Vāmācāra tantra, besides other works of those Śaiva Tantra. According to this traditional Śākta-Tantric view, Śakti is naturally inherent to Śiva as the power of the fiery cloud exists in a fire, or the compound elements of Oxygen and Hydrogen in the water. The creative, preventive and the destructive power of this principle male is due to the discharge of power/attraction from the *Mūla-Prakriti*, otherwise this *Puruṣa* is stagnant as deadwood without fire of energy, as is explained well by the system of Samkhya.

The principal five faces of Sadā-Śiva viz., *Īśāṇa, Tatpuruṣa, Sadyojāta, Vāmadeva* and *Aghora*—symbolises the sensual and corporeal accomplishment of Śakti in the spheres of consciousness

(*Cit*), bliss (*Ānanda*), will (*Icchā*), Knowledge (*Jñāna*), and action (*kriyā*) respectively.[185] The five orifices of Śiva, or his iconographic form of *Pañca-vaktra,* have initially revealed the concealment of ten Āgamas viz., (1) *Kāmikāgama,* (2) *Yogajabhedāgama,* (3) *Cintyāgama,* (4) *Mukuṭāgama,*[186] (5) *Aṃśumadbhedāgama,* (6) *Dīptāgama,* (7) *Ajitāgama,* (8) *Sukṣmāgama,* (9) *Sahasrāgama and* (10) *Suprabhedāgama.*[187] However, the list of ten Agamas mentioned in *Kiraṇāgama* as given by Gopinath kaviraja differs with the aforesaid version as following: (a) *Kāmikā,* (b) *Yogaja,* (c) *Cintya,* (d) *Kāraṇa,* (e) *Arjita,* (f) *Dipta,* (g) *Suksma,* (h) *Sahasra,* (i) *Suprabheda, and* (j) *Amsumata.*[188] According to Kiraṇāgama these sets of ten tantras constitute even numbers of Śiva-Ātmaja of Śiva-Jnāna, ten transmissible souls of Śiva-knowledge also famed as Prithaka-Jnāna sons of Śiva. They are corresponding with, viz.,

1. *Kāmikā* as descendent of Praṇava Śiva,
2. *Yogaja* of a Sudhākhya Śiva,
3. *Cintya* is of *Dīptākhya Śiva,*
4. *Kāraṇa* is of *Kāraṇākhya Śiva,*
5. *Arjita* is of *Suśiva,*
6. *Sudīpta* is from *Īśvara,*
7. *Sūksmą* is of *Śiva,*
8. *Sahasra* is of *Śiva,*
9. *Suprabheda* is of *Gaṇeśa-Śiva*
10. *Amśumata* is an offshoot of *Amśu-Śiva.*[189]

All these sacred literatures are accredited as primary sources for the Śaiva and Śākta Tantric works and iconographic manuals and guidelines of cultural performances. All these are spiritually considered as the precursors of the faculties of eighteen Raudra ṛgama-tantras viz., (1) Vijayāgama, (2) Niśvāsa-tantrāgama, (3) Madgītā āgama,(4) Pārameśvarāgama, (5) Mukhavimbāgama, (6) Siddhāgama, (7) Santānāgama, (8) Narasimhāgama, (9) Candrāmśubhedāgama, (10) Vīrabhadrāgama, (11) Āgnéy āgama, (12) Svayambhūgama, (13) Visarāgama, (14) Rauravāgama, (15) Vimalāgama, (16) Kiraṇāgama,[190] (17) Lalitāgama and (18) Saumeyāgama. All these together constitute the bulk of twenty-eight Śaiva-āgamas compendiums.

Apart from the above-mentioned criterion, the terrible form of Śiva is acclaimed with the assorted factions of eighteen *Raudrāgamas,*[191] responsible for the attributes of eighteen different forms of Bhairava iconographic dispositions. In this selective rows of *Raudrāgama* or Rūdra-Śiva, Vāmadeva and Aghora are concentrated as the sovereign deities, however *Īśāṇa, Tatpuruṣa* and *Sadhyojāta* intermingle to merge with both of these secular identities, and are transformed to shape into a new appearance. Hence, in this regard, Vāmadeva + Īśāṇa, Aghora + Īśāṇa, Vāmadeva +Aghora = constitute a triplet of *Dvika* image in a minor iconographic form. However, the equation of Īśāṇa +Tatpuruṣa, Īśāṇa + Sadhyojāta, and Tatpuruṣa + Sadhyojāta = blends are inclusive in the iconic forms of Tantric discrimination. However, there is no predetermined *Sangati,* or convergence, between the identity of *Tatpurusa* and *Sadhyojāta* in their wrathful appearance. But we have triplet and quadruplet forms of union for convergence of a formation of eight iconic nebula of *Asta-trika.* Similarly, the composition of a pair of secular entities, + a triple forms of *Dvika,* eight figures of *Trika* and four quadruplets and a single Pancaka form of ferocious Rūdra-Śiva constitutes a total composition of eighteen numbers of Bhairavas representing the *Astādaśa Raudrāgama.* These eighteen forms are attributed as: (1) *Vijaya,* (2) Ni:śvāsa, (3) Madrita, (4) Pārameśvara, (5) Mukhabimba, (6) Siddha, (7) Santana, (8) Nārasimha, (9) Candrārśu, (10) Vīrabhadra, (11) Āgneya, (12) Svayambū, (13) Visara, (14) Rourava, (15) Vimala, (16) Kirana, (17) Lalita and (18) Saumeya.[192]

In the Tantric conclave of Urdhvāmnāya practice, Rudra and Śiva are identified as detached identities of the supreme knowledge. This school is accommodates to acquiesce with ten sets of Prithaka-Jnānas belonging to *Bheda-Pradhśna* Śaivāgama and eighteen forms of Bhedābheda-*Pradhāna* Raudrāgamas. But the Parameśvara or the supreme entity is defined with sixty-four spectrums of the acknowledgements belonging to the *Abheda–Pradhān* School. These sixty-four states are defined as the spiritual realm and conditioning of Bhairava, acclaimed as Bhairavāsthā in tantra.

Aghora, the southern face of Śiva is also attributed as Yogini-*Ardhangreśvara* in the Śiva-lingam and the conceptual forms. This state of union is also defined as *Advaya, or Sanghtta rupa* of Śiva and Śakti. The rest of the four inclusive faces of Sadāśiva are also identified as revealing the state of minds of casual (*Udbhavonmukha*), origination (*Udhbhūta*), stooped (*Tirodhānamukha*), and decomposed (Tirohita) forms represented by the iconic emblems of Īśāṇa, Tatpurusa, Vāmadeva and Sadhyojāta. These four forms have sixteen different characteristics.These four forms along with their attributes of sixteen characteristics if compressed in one it transfuses with the single identity of the sixty-four features of *Adyaya-Pradhāna* (none-dualistic entities) states and criterions of Bhairava. It is also mentioned in the Āgamic texts, that the state of dissolution (Laya) of sixty-four characteristics of the four major faces of Śiva eventually, the attendance of Bhairava evolves with somber complexion from the southern-face of Sadāśiva to be celebrated as Bhairavāgama at the same occasion.

In the different convention of the southern face of Śiva, represented as the principal of non-duality is also called Yogiṇvaktra. Hence, in some traditions this southern plan chet of the Siva-lingam is considered for the Devi or hermaphrodite image of Ardhangreśvara. However, the rest of the remaining faces represents the four psycho-spiritual conditions of (a) denotative, (b) denoted, (c) extinguishing and (d) extinguished. Each of these combine to form the sixty-four Bhairava ṛgamas, classed as eight groups of a set of sixty-four Bhairavas are categorised by the *Bhairavāṣṭaka* as enlisted below:

1. **Bhairavāṣṭaka:** (a) Svachhanda, (b) Mgrtaṇḍa (c) Bhairava, (d) Caṇḍa,(e) Krodha, (f) Unmatta, (g) Aṣitānga, (h) Mahocchūṣma and (i) Kankālīśa.
2. **Yāmalāṣṭaka:** (a) Brahmā, (b) Viṣṇu, (c) Rudra, (d) Ātharvan, (e) Ruru, (f) Vetāla, (g) Indra and (h) Svacchanda.
3. **Matākhyāṣṭaka:** (a) Raktākhya, (b) Lampaṭākhya, (c) Lakṣmī, (d) Matta, (e) Cālikā, (f) Piñgala, (g) Utphullaka and (h) Viśvādyā.
4. **Mañgalāṣṭaka:** (a) Bhairavī, (b) Picu, (c) Samudbhava, (d) Brāhmīkalā, (e) Candrākhyā, (f) Mañgalā, (g) Vijayā and (h) Sarvamañgalā.
5. **Cakrāṣṭakah Mantra**: (a) Mantra, (b) Varṇa, (c) Śakti, (d) Kalā, (e) Kāla, (f) Vindu, (g) Nāda and (h) Guhya.
6. **Śikhāṣṭaka:** (a) Bhairavī, (b) Vīṇā, (c) Vīṇāmaṇī, (d) Sammoha, (e) Damaru, (f) Ātharvaka, (g) Kavandha and (h) Śiraścheda.
7. **Bahurūpāṣṭaka:** (a) Andhaka, (b) Rurubheda, (c) Ajākhyā, (d) Malasangaka, (e) Varnakantha, (f) Vibahgaa, (g) Jvālina, and (h) Māṭṛodana.
8. **Vāgīśṣṭaka:** (a) Bhairav, (b) Cihikā, (c) Hamsākhya, (d) Kādambikā, (e) Hṛllekhā, (f) Candralekhā, (g) Viddyullekhā and (h) Vidyumālā.[193]

The Trend of Aṣṭa Bhairava

This concept of Aṣṭa Bhairava was basically introduced through the cult of Asta-matrikā in Nepal. However, Tripurasundari, the principal divinity of Śākta tantra, is said to be enclosed by these eight member Bhairavas forming the centre of *Madyapith,* of a core of town in Nepāla Maṇḍala. The perception of a concentric diagram, a created nebula of protective divinities making an epicentre of mandala in the city-state is Tantric in origin but adopted as amulet or bunker device for defense against their foes since medieval age. This iconographic representation of the liturgical mood and conduct are elements of fierce and vigorous deities, enshrined as defenders of the city-states from the intruders.

These are Tantric features of the early medieval town planning of Newāra enculturation in Nepal. This device said to have considered by the early-medieval settlers like Gunakamadeva (c.1045 AD) and Anandamalla (c.1147-66 AD). They seem to have confined the settlement according to the rule of Brahmanical demography, and the hierarchy of rank, and financial status for attributing them as outer to the inner radius of the settlement. In this regards the outer peripheries are encircled with the crematorium, rivers, water conduits or wells, sacred trees, Buddhist Chaityas, Chāpāl, rest-houses, Śiva-lingams, Śakti-pithas of Tantric deities that includes the shrines dedicated to Gaṇeśa and Bhairava. The Hindu and Buddhist spiritual concept of a core of Mandala, constitutes such elements as encircling over from four cardinal directions, and four subordinated corners of the city-states. Hence, the concept of eight angles and divisions of divinities are interpreted by the medieval minds as a channel of pleasure and terrors. Thus, in order to secure these region eight cremations and the equal numbers of security forces are employed with the spiritual threat to the invaders. In this regard, Aṣṭa-Matrica, Aṣṭa-Ganapati and Aṣṭa Bhairava constitute the peripheral elements of the protective charms.

The incorporated forms of Aṣṭa Bhairava with Aṣṭa Mārtrikā are installed in the Newāraa cultural implications of the three major cities of the Kathmandu valley, and equally in other peripheral surrounding settlements as their cult shrines and images. Such outer peripheries of the Kathmandu, Patan and Bhaktapur cities are protected by the medieval demographical distribution of the *Poḍes* (angler) and *Kusle* (Yogi) the impervious social cluster of the Newāra cultural civilisation. The environment of medieval caste hierarchy was introduced with the concentric nebula of mandalic form of Nepal valley. This long-established configuration has scrupulously concerted Tulajā in the central image of the shrine.

This Tantric devout practice of installation of Tripurasundari image and shrine in the complex of a royal court, has structurally comprised with a core pericarp shape of a lotus mandala. This structure is encircled by the group of eight mother goddesses (*Aṣṭa-Mātikās*) pairing with the Aṣṭa Bhairavas, sharing as a range of sixteen petals of a lotus. It also conforms with the traditional concept of eight constituent forms of Gaṇeśa situated to protect the periphery of cities in Nepal valley. This circumstance of encircling the town by eight different shrines and images of Gaṇeśa can be visualised in the architectural formation of the city-state of Bhaktapur. This is evidenced viz.

North-East Mahālaksmī **8 SAMHĀRA**	**EAST** Brahmāyaṇī **AṢIṬĀNGA**	**South-East** Māheśvarī **2 RURU**
NORTH Mahākālī **7 BHIṢAṆ**	**CENTRE** Tripurasundarī **TULAJĀBHAVANĪ**	**SOUTH** Kaumārī **3 CAṆḌA**
North-East Mahālaksmī **6 KAPĀLA**	**WEST** Vārāhī **5 UNMATTA**	**South-West** Vaiṣṇī **4 KRODHA**

Chart 1. The circumference of Aṣṭa Bhairava in a nebula of Bhaktapur city the citadel of Tripurasundarī/Source: AW Macdonald & AV Stahl

Altogether, these shrines of eight mother goddesses, eight Bhairavas and the set of eight Gaṇeśa constitutes to accumulate the numbers of twenty-four yogic elements concentric at the core of Tulajā-Bhavāṇ. This twenty-fifth element of Tulajā-Bhavāṇ or Tripurasundari, constitutes to include the principal divinity of the concentric diagram of Yantra. In it permanently dwells the 25th philosophical elements of the Yoga-tantra and the dormant energy of the *Kūla-Kuṇḍaliṇ* personified as anthropomorphic or the symbol of the Kalaśa in the city shrine. In this constituent of the

Yoga tantra, the 26th element of the Mahāpuruṣa, or the role of the rejoicing principal, is played by Ānanda Bhairava. Hence, the iconographic embodiments of a principal *Prakriti* or Mūla-*Prakriti* of Samkhya viewpoint, and the *Kubjikādevi* of Kula-Kuṇḍaliṇ of the Yoga tantra, equally emphasises the persistence of the Puruṣa or Ānanda Bhairava as their counterparts during the cosmic spur of evolution. This esoteric norm of idealistic magnitude is emphasised by the Newāra cultural embellishment of performing arts with anthropomorphic perception of breathing gods and goddess in Nepal. Hence, the living goddess of Kumāri, is a virtual likeness of the Tantra yogic perception of *Kula-kuṇḍalini.* This is spiritually consistent as a *Kubjikādevi,* a personification of virgin girl child belonging to Shakya family as living goddesses Kumārī. Similarly, a boy, or a *Batuka,* who has not reached his puberty, is taken into the consideration as a living deity of Bhairava and Gaṇeśa as well. Their presence is deemed esoterically as the embodiment of *Yogādhipa* and *Yogeśa* in Nepal.

These trinities of existing spirits are consistent with the philosophic elements of the *Sattva,* the *Rajo* and the *Tamas* outlook. They signify both with the anthropomorphically and iconographical image forms of Gaṇeśa, Kumārī, or the group of Mātrikās and Bhairava in Nepalese tradition. They represent the true mental qualities of the pure, the fervent and the purged state of mind. This norm was duly followed during the foundation of Bhaktapur city established by Anandamalla during the ninth century. This dedication was much pronounced by the christening of his court by the name of Tripura, identical with the patron deity of Tripurasundari, consecrated at the middle of the court. It was affirmed by the legends and chronicled accounts scattered around in the form of personal dairies or *Thyāsafūs,* as well as traced from the fragmentary chronicle preserved in the Keshar library, Cecil Bendall's records and the Bernhard Kölver's classification of the Newāra painting with a ritual outline sketch of Bhaktapur. A.W. Macdonald and A.V. Stahl duly accredit to the above mention statements and quotes, the remarks made by Kölver in this regard:[194]

'Its centre is occupied by the oldest goddess of the city (i.e., *Tripurasundarī*). She is flanked by the two deities, who stand for the most important communal ritual of the Bhaktapur year (Bhadrakālī and Ākāśa Bhairava): this connection is descriptive rather than dogmatic'. These two divinities are represented in the painting alongside Tripurasundarī (at Bhaktapur Bhadrakālī is the equivalent of Vaiṣṇavī) which are the two principal protagonists in the Bisketjatra festival. Therefore, the portrayal in this painting stems rather from the town's real geography, than from its ideal representation in the pattern of *Maṇḍala.* In this painting, Tripurasundarī is surrounded by the eight Gaṇeśa and the eight Bhairava and, on the outer rim, by the eight Mātrikās. Outside the town limits, are the cremation-grounds with the customary symbols frequently occurring in the art motifs of Newāra paintings of the fourteenth to fifteenth centuries AD viz., the linga, the stupa, fire, and the scavenging beasts. The goddess Tripurasundarī does not play as important a role in the town's life, as does the goddess Taleju.[195]

Apart from the previously mentioned information, the examination of Kölver in this case also reveals that the inhabitation planning and architectural formations of Bhaktapur represent the arrangement of Mātrikā shrines as shaped in forms of two other maṇḍalas: one is an eight-petalled lotus with Tripurasundarī in its centre; the rest is formed by two intersecting forms of yantra. Each Mātrikā is corresponding to accompany with a discerning Bhairava as a panel. This inception of the mandala is known as Nyāsa or *Matrikā-nyāsa* in general. This is constituent with the embodiment of the Yogic body and its constellation of the vital wind through the triple streams of *Idā, Pingalā,* and *Suṣumnā.* This, in an iconic form of tantra, also assumes symbolic hues of white (pure), red (vigor), and black (tamas) complexions accredited for the Sveta-Bhairava, Pingala (Mārtaṇḍa) Bhairava and Kāla-Bhairava. In the system of the Rāja-yoga, this deity is consecrated as the key deity for the purpose of the arousal of the Kula-Kuṇḍalini constituent as *Kubjā* existing in a coiled and dormant form in human physiognomy. This constituent is also practiced by the *Antare-mātrikā* and *Vahira-mātrikā* nyāsa in the tantic systems of esoteric and exoteric practices. In this regards, in the process of sacred consecration and the enrichment of maṇḍalic city of Bhairavas. These cities are governed by this lord as the authority of those sacred cycles, with his multiple emanations and transformations of his likeliness as Avatāra. They are found corresponding with the mātrikās, Kuladevis, and Kulanāths according to the esotericism of the Kularṇava tantra.

This Tantric text consists of the components in sum of seventeen Ullāsa out of this six chapters are published by Dhana Samsher [196] in Nepal. In the process of *Purna-raja-yoga*, the citadel of the yogic cosmic embodiment are accordingly displayed into an eight-fold hierarchy commencing viz.,

a. Mulādhāra cakra
b. Svādhiṣthāna cakra
c. Maṇipura cakra
d. Anāhata cakra
e. Viśuddhi cakra
f. Ajnā cakra
g. Lalāṭa
h. Brahmarandhra cakra[197]

This octagonal disposition of the mandala diagram represents the physical form of the spiritual nebula of a divine city. This circumference is considered as the protective and diminutive device of the central divinity with his aura displayed in a discoid form. This circular matrix is known as *Maṇḍala* or *Kuṇḍala*, which is aptly applicable in the tantric worship of the Nāth, Nāyikā, Matrikās and Bhairavas with the specific dedication of the seed syllables or the magic spells of Mantras. Bhairava was the focal magnetism of the Newāra cultural organisation during the medieval age present in his manifold aspects and transformations. This is contemplated by *Yogini-Hridaya tantra* as per the module of tantric propitiation of Pratimā (image), Maṇḍala, or yantras. These mediums, ascertained for the spiritual progress of the Sadhaka for his inward worship, (*antar-puja*) commences with the worship of Yantra, which is the sign (*Sanketa*) of *Brahma-Vijnāna*, as the mantra is the symbol of Divinity. The Yantra is an object contemplated for subduing (*Niyantrana*) of lust, anger, and other sins of Jiva, and the sufferings caused thereby.[198]

He is evoked to evade the disasters caused by natural or many other elements. Hence, even the medieval kings claim the attribute of being equal to the incarnation of this 'Bhairava Avatāra' to denote his capacity of providing a fully controlled, and safe administration. The mandalic aspect of the power diffusion and its strength of control, is also evident as descending from the Yogic tradition. He is also mentioned as *Cakra-Nāyaka*, in the yogic tradition, hence is dutiful towards the occupation of the sentinel of the physical and mental cakras speculated by the meditative state of mind to contemplate as the nebula or shrine of this deity. Hence, in every cycle of mandala, the eight facades of the outer rims are dedicated for the cremation grounds, and are consecrated as the station to be guarded by this deity.

Amazingly, none of these Bhairavas are noticed to have either temples or any sanctuaries through their tenure in this valley. But they exist in the iconographical forms or arts or mandala conceptions only propitiated during the liturgical worship by names. The locals deem it by placing a boulder flanking each dyôh-chhén to represent each deity. Except for the instance of the Unmatta Bhairava of Paśupati and Gyāneśvara of Kathmandu, Kumbheśvara of Patan and Indreśvara of Panauti, there are, however, shrines made for these deities, which have a form of typical dyôh-chhôn along with Aṣṭa-Mātrikās. Besides, Bhairava in his single appearance with this group of mother goddess, alongside with the Gaṭeśa image, can be trace from Chaṭḍeśvarī of Banepā and Macalī shrine of Teku in Kathmandu. The iconographic embodiment of the Aṣṭa-Bhairava, or the guardians of the eight cardinals that pairs with Aṣṭa-mātrikās are, namely:

Aṣiṭānga-Bhairava

This deity of Bhairava is paired with Brahmāyaṇi along with his *Kula* of *Bhutas* and *nāyka* of *Mangalanātha* and *Nāyikā* of *Mangalāmbā*; hence, in the mandalic desposition of cosmogony, this idol is situated in the direction of the east as his abode and sentinel post. His iconic complexion is just reflected as of Brahma or golden yellow, and holds the similar attributes of *Kamaṇḍalu, Sruva, Akṣamālā, Pustaka, Damaru, Triśūla or Khakkara,* and *varada hasta* to his iconographic disposition. He stands on a vehicle of a goose as a mount. Asitanga Bhairava is shown in the position of the Bhairava temple of Patan as facing to the eastern side of the temple. This deity is shown in a pose of dance over a swan. In the iconic and mandalic pretense of the scriptural discipline he represents the eastern direction pair with his spiritual consort of Brahmāyaṇī.

Ruru-Bhairava

This is a fierce incarnation of Śiva as Bhairava, hence literally means an antelope form of this deity. It culturally brings to mind the Hindu mythological yarn of this wandering deity assuming a form of an antelope around the Mrigasthali region of ancient Pasupati region. This zoomorphic assumption of Śiva is deemed as the wild and conspicuous emanation of a fabulous male deer in Pāśupata Śaiva connection. This mythic form intends to be paired with the doe in order to satiate the voluptuous desire of mating as mentioned in the religious stories. However, this form of Bhairava is not zoomorphic, but holds the effigy of an antelope

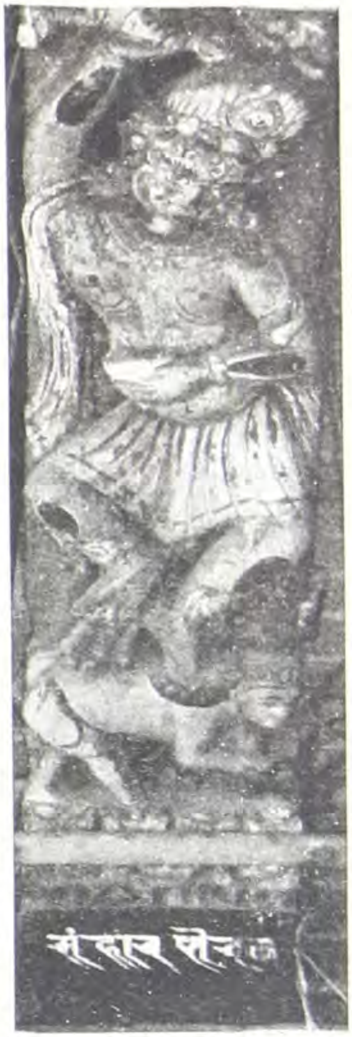


Fig. 30: Ruru Bhairava

in his upper left arm just like Śiva. In this regard, this deity of Ruru-Bhairava is iconographically matched with Māheśvari as protection from the South-eastern zone of mandala. He is shown identical with his attires, attributes, iconic stances and disposition of Śiva to pair with this mother goddess. His special disposition of the Yoga is obvious by the attendance of his apprentice of *Carcikanātha,* pairing with *Carcikāmbā* with a Vetāla or a corpse as his stand. His iconic complexion is of ash colour. However, in the Nepalese architectural component of the Bhairava temple of Patan, this deity is depicted as having a green complexion. This could be the ignorance of the iconographic colour scheme of the cluster of Bhairavas. But this two-armed posture of the image, reveals the significant work of wood art by execution of a coil of serpent and the musical instrument of a lute. This qualifies this deity with the emblematic indication of his dexterity and mastery on Kundalini craft, and acoustic aesthetics (fig. 29). Ruru is paired with Maheśvari at the south-eastern direction of the Mandala (fig. 30).

Caṇḍa-Bhairava

The deity Caṇḍa-Bhairava is acknowledged as a pair with the mātrikā of Kaumarī, along with his yogic attendants of Yoginyā and Yogeśanāth. He is mentioned as a protector of the southern direction in his disposition of Maṇdala. This deity is considered to guard the subterranean world; hence, the iconic form is accredited as facing in this direction thus safeguarding the entry of the realm of death. The iconic complexion of Caṇḍa-Bhairava is red. He is shown with a peacock as his mount in the iconographic text. Caṇḍa Bhairava assumes the complexion of Kumari in the text, but also in the Nepalese wood art. This deity is shown differently with a golden complexion. His mount the peacock disappears from the scene, instead a wild boar is mentioned as a stand. This Bhairava is raising a bouquet of peacocks' feathers in his right arm above his head (Fig. 31). His left arm, folded near to the chest, is shown holding a bent of serpent to signify his aptitude of revealing of the mystery of esoteric tantricism. This deity resides with Kaumari as his spiritual mate at the southern façade of the mandala.

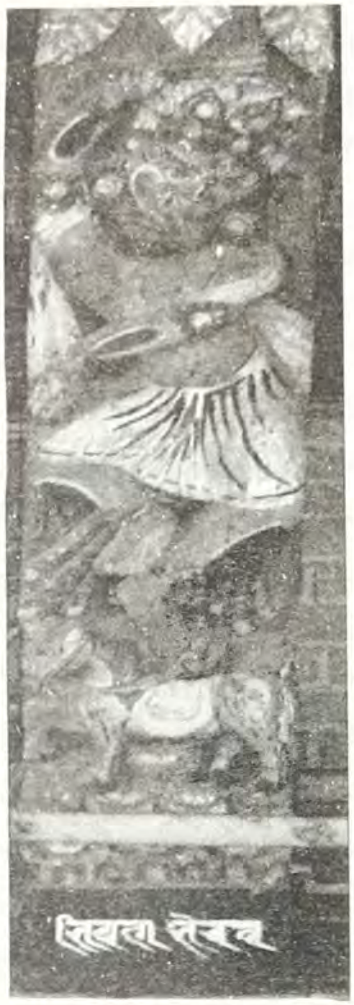


Fig 31: Caṇḍa Bhairava

Krodha-Bhairava

This deity pairs with Vaisṇavī among the cluster of eight Bhairavas. His position is of protection from the evils and ill-intention and to shield them from the southwestern façade of the mandalic citadels or city-states. The fair complexion of Krodha Bhairava is described in iconographic text as that of a green colour. He rides with the phoenix bird Garuḍa as his vehicle. However, in the two-armed images of Krodha Bhairava, this deity is shown wielding an elephant's goad and a lariat of noose in his both arms. This deity is often depicted with a white complexion in Nepalese art tradition. This posture is evident from a mention of the third eye on his forehead and reveals the posture of dance. The southern strut of Patan Bhairava temple accomodates the splendour of a dancing deity in his bemused mood (Fig. 32).

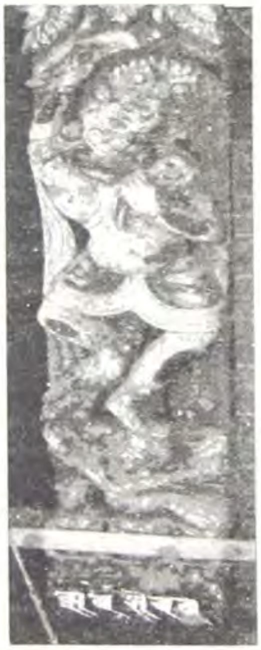


Fig 32: Krodha Bhairava

This deity is spiritually paired along with Vaiṣṇavī at the southwestern corner of the mandala.

Unmatta-Bhairava

This deity pairs with Vārāhi for defence from the west. His complexion is shown to be yellow. (Vide. Unmatta Bhairava). This deity is more attractive with his persistent aggravation of the archaic pretense of the Lakuliśa or the primordial identity of the Śiśnadevā. Hence, his erected genitalia is the principal object of identification of this stance, pairing with the motherly entity of Vārāhi to resemble the esoteric pairing of the Cakrasambara and Vajravārāhi of the tantric Buddhist version. The magnificent cult of this Unmatta is a supplement to the Bhairava cult as the deity of progeny in Nepal. However, its worship arises from the sexo-yogic concept of the upholder of the Kula-kuṇḍalini typified by his mount of a coiled snake. This deity is typified with the cabahila Gaṇésa *Lohansalg Gaṇedyôh*) for sharing of identical mounts and attributes of tantric iconography. However, in his two-armed stance, Unmatta Bhairava is shown dancing in the identical stance of Krodh Bhairava, but holding different attributes in his arms. His pair of arms is shown raised above in the attitude of dance, holding a disc (Cakra) and a staff (*Khatwāng*) in his right and left (Fig. 33). This deity is paired with his consort of Vārāhī at the western façade of the mandala.

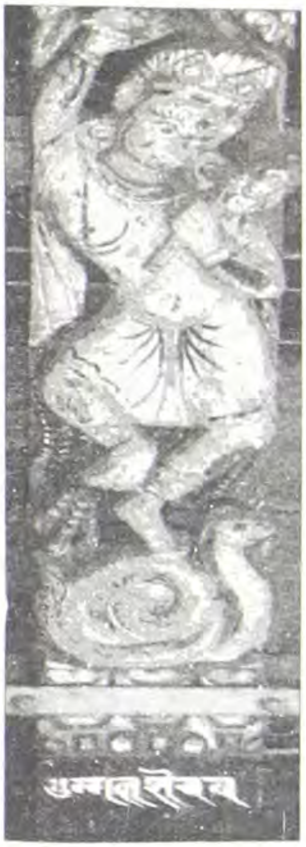


Fig.33: Unmatta Bhairava

Kapāla-Bhairava

The legend of Kapāla Bhairava arose from one of the attributes of his lower right arm as holding a skull of Brahma-Kapāla. This

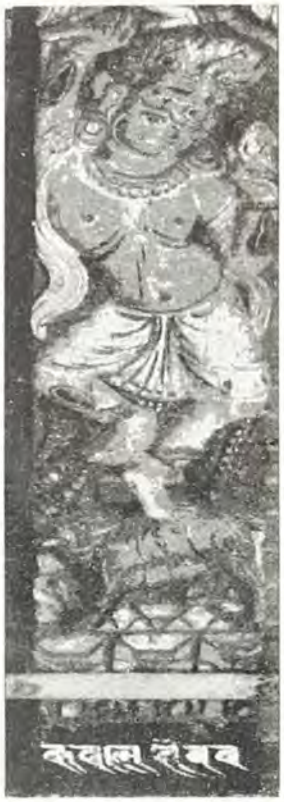


Fig. 34: Kapāla Bhairava

arm is said to be considered impure due to his possession of a chopped head of the Hindu lord of creation, Prajāpati-Brahmā, who, prior to Śiva, was a deity of creation as stated in the myth, however his role of a creator was usurped by the latter. However, according to the Hindu mythical story, this transformation was caused with the episode of *Lingodbhava* of Śiva to compliment him as the supreme deity Mahādeva among the deities. In this context, a story of a contest of exploring, the self emanated enormous shaft assumed by none other than Śiva himself to test the guts of Visnu and Brahma, is remembered here. In this story, Brahma is proved as false, and a ferocious form of Bhairava, the wrathful emanation of a Śiva, emerged from the shaft to shear a head, to replace it with a head of he-goat forever.[199] After the incident of chopping off a head of Brahma, Bhairava was accused with the sin of *Brahma-hatyā*, hence he wandered for atonement from this curse of assassination of Brahma with a blood dipping head of *Brahman-Kapāla* that gave him a new name of Kapāla-Bhairava (Fig 34). This concept is accepted with the reference of the story of the establishment of Cobhara Gaṇeśa, or Jala-Vināyaka of Koing in Nepal.

However, in the temple image of the Bhairava temple of Bhailapata tole of Patan, this deity is represented at the north-western corner of the northern façade of the temple building. This is most pertinent with the guardian deity of the Vāyu, symbolised by the mount of a gazelle to correspond to the wind. This airy deity is locally known by Baban Bhairava or Bāyu deva. He serves both the mode of protective devices of *Vāstu,* and temple architectural components of *Aṣṭa-Dikpāla* and *Aṣṭa-Bhairava* for this shrine. The image of Kapāla Bhairava as a member of the Aṣṭa-Bhairava, stands with his major iconic attributes of a hook or *Ankuśa* and a fish

(Mīna). This is to denote his implication and association with the yogic tradition of the siddhas. The holding of the fish connects to the Matsyendranath, the progenitor of the Nath cult and the prophet of the Yogic master Gorakhanatha. This is the cult emblem that corresponds with the origin of the wanderer's trends of *Yogi-cakra,* and cakra-svami or Siddhas of eighty-four categories.

This deity stands along with Indrayaṇī at the North-western corner of the cosmogony complexity of mandala diagram. He has a human figure that represents his form as Indra with an identical complexion.

Bhiṣaṇa Bhairava

Bhiṣaṇa Bhairava is harmonised with Cāmuṇḍā as an esoteric pair. She is locally known as Mahākālī and resides as the protector of the northern frontier in the Mandalic diagram. His ride of a leprechaun (Vetāla) is significant with his iconic attributes and pretence of protection along with his herd of Kālarātrīmbā yoginī and Kālarātrangth attendants of the yogic mendicants. Bhisana Bhairava is shown dancing on horse-back in the strut of Patan temple. This strut is facing the north and revealing with the similar stance of dance to cohere with the iconographic harmony of the Bhairava icon (Fig.35). This deity spiritually cohabits with the fierce deity of Mahākālī or Cāmuṇḍā to the northern direction in the mandalic diagram.

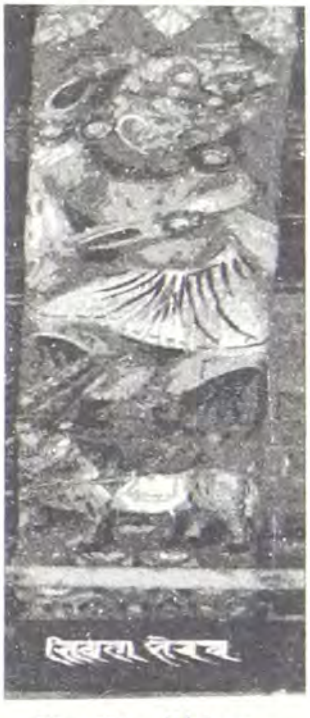


Fig. 35: Bhiṣaṇa Bhairava

Samhāra-Bhairava

This Bhairava is associated with the mother goddess of Mahālakṣmī, hence is shown with entire attributes of this deity as her male counterpart. He is depicted as riding on a lion as guardian of the northeastern pole in the mandalic diagram. In the *Mahāṣodānyāsa* mentioned in the Kularṇava tantra the reference to this deity of Samhara Bhairava is accompanied bŷ his attendants of yoga viz., Bhiṣambā Devi, a progenetor of *Sākini kula*.

In the iconographical consequence, the nine different stances of Śiva are also accredited to characterise with various forms of Bhairavas.

The characteristic feature of the Patan *Bhelu-pata* temple strut of this icon is dancing with the identical stance resting over a human being with three limbs i.e., a pair of legs and a left arm, indicating to his *Vāmamārga* and stance of *Paśu, Pāśa* and *Pati*. This deity is also resting his left limb on the hunch back of a yogic apprentice. In this strut this deity is painted in blue and holds the liturgical objects of *Kartri* made of human bone and a skull for a *Kapāla* in his right and left arms (Fig. 36).

This Bhairava is spiritually paired with the Mahālakṣmī to cohabite the sacred abode of the north-eastern hook of the mandalic hemisphere.

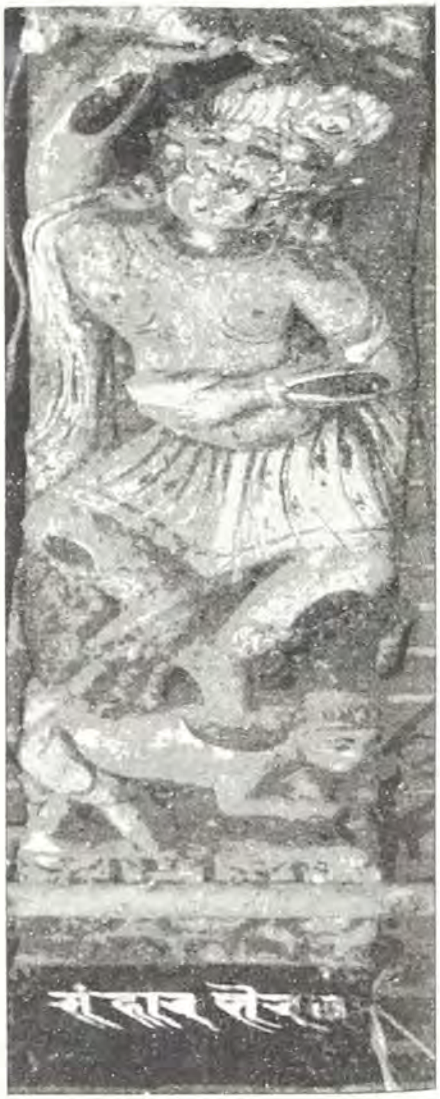


Fig. 36: Samhāra-Bhairava

The nexus and caucuses of the Bhairava cult in this valley is not only ascertained by the iconographic representation and non-iconic installation of the shrines and temples around the valley. It is also considered as the mandala in itself, hence this valley is depicted as Nepala mandala in the sacred texts and cultural practice. Astamatrikas and Aṣṭa-Bhairavas are its persuasive shrines to define the peripheral contouring of mandalic diagram, consecrated as the protective divinities. This is equally represented in the Patan, Bhaktapur and Kantipur.

	Aṣṭa Bhairava	Inner-shrines of Patan city	Outer shrines
1.	Asitānga	Lūkhusī	Hayagrīva/ Bungamati
2.	Ruru	Cāka bahila	Tikī Bhairava
3.	Caṇḍa	Valīh	Tikī Bhairava
4.	Krodha (Ananda)	Pucalī	Bhaktapur
5.	Unmatta	Kumbheśvara	Paśupati
6.	Karāla, Kapāla, Kapālī	Mahāpāla	Nuwākot
7.	Bhīṣaṇa	Tapāhiti	Pacalī
8.	Samhīra	Dhalāye	Bhairava

Bhairavas with Daśamahāvidyā

Bhairava is identified as a mannish form of Vidyā and Upa-Vidhyā known as Śiva of Śakti in common parlance. Both as identical, and part and parcel of the process of creation, hence they are called as the 'ultimate' or *Advaya,* their union is the foundation of life in this mundane world. The spiritual karma begins from their union. Hence they are believed to be the progenitors of Karma-*kula* in the agamic system. The initiation of this sacred knowledge is departed only to the paired entities of this mundane world also equally accepted after the development of the Abhyakarguptas Advaya vajra hence his emblem is typified with the symbolism of Vajra in Buddhism. This sacred knowledge of Buddha is esoteric and not applicable to bachelors, hence Bhairava as *Vajrapani*, a holder of thunder bolt guards the orifice of wisdom to prevent from pollution and spoilage of knowledge in Tantric Buddhism as well. This ultimate union has been emblematical of *Panca Makāras* of the Tantric *modulous operandi* This esoteric message is envisaged through the visual iconic forms of the paired (Maithuna) form of Bhairava-Bhairavi as their absolute union. This is in common parlance of the Newāras, considered as cultural traits and common practice of Bhairava as *Āju* and *Ajimā* in their ultimate forms of ancetery deities. Their embrace of love as well, is adorned with the esoteric pratice of the yogic annihilation.

The set of ten Bhairavas are mentioned accordingly as escorts of the ten Mother divinities of the Hindu tantra called *Daśamahāvidyā*. In the text of *Tantra Cintamaṇī*,[200] ten different forms of Bhairavas are cited as subsequent with these souces of energies viz:

- **Mahākāla** Bhairava is a principal of Kālī, the earliest among the Vidyg. This deity is believed to have resided at the right portion of Kālī.
- **Akṣobhya** Bhairava is specified as a partner of Tārā and contemplested esoterically as pairing in union.
- **Rājeśa** is a Bhairava of Tripurā in the view of Tantra-Cintāmaṇīi. However, other Tantric votes at Laliteśvara or Śiva as the Bhairava of Śrī-vidyā.
- **Maheśvara** is regarded as a pairing Bhairava of Bhuvaneśvarī to the Tantra-Cintāmaṇīi. The lord of this deity is conversely named as Traimbaka or Mahādeva in different Tantric tradition.
- The principal lord of Bhairava of Bhairavī is not mentioned in this text; however, other traditions acclaim *Dakṣnāmūrti* or *Vatuka Bhairava* as her pair.
- **Karāla** Bhairava is mentioned as a principal lord of *Chinnamaṣtā* in this practice. However, others consider *Kabandha* or Krodha Bhairava as a celestial pair of Chinnā.
- **Aghora** is defined as a Bhairava of Dhumāvatī. However, others attribute Kālka Bhairava for this post. However, many assert that since Dhumāvatī is deemed as a widow hence there is no combination of this pair.
- **Traimbaka** is specified as a Bhairava of Bagalāmukhī in this text. However, others recognise *Ekavaktra* or *Mahārdra* or *Mṛityuñjaya* as the pair of this divinity.

- **Maheśa** is Bhairava of *Mātangī* in the text of Tantra-Cintāmaṇīi. However, in other traditions this role is accredited to Matanga or Dakṣināmūrti.[201]
- **Nārāyaṇa** is equivocally accepted as Bhairava of Kamalā among the group of the ten Mahāvidyās.

This faction of Bhairava is considered in three special mores of Vidyās in esoteric Hindu-Tantricism. These are specifically mentioned in the Newāra Tantric texts of seventeenth century. This religious sect of Vidyā is categorically exemplified in three modes of practice namely, *Mahāvidyā, Siddhavidyā* and *Vidyā*; all of these are inclusive with the Bhairava as prominent mannish embodiments. They are categorised into specific forms of Bhairavas and set with the ten Mahāvidyās *Siddhavidyā* and *Vidyās* in four successive Hindu eons viz:

	SIDDHA VIDYĀ & BHAIRAVA	**MAHĀ-VIDYĀ & BHAIRAVA**	**VIDYĀ & BHAIRAVA**
SATYA	Kālī, Śrīviddyā Bhairavī **Mahākāla, Batuka**	Bagalā, Chinnā, Kamalā, Bhuvaneśvarī **Traimbaka, Karāla,** **Nārāyaṇa, Maheśvara**	Mātangī Mātanga **Maheśa**
TRETĀ	Kālī, Tālā, Sundarī **Mahākāla,** **Akṣobhya** **Rājeśa**	Mātangī, Bhuvaneśvarī Kamalā, **Maheśa, Maheśvara** **Nārāyaṇa**	Dhūmāvatī Bhairavī Aghora Batuka
DVĀPARA	Kālī, Tālā, Bhairavī, Chinnā **Mahīkāla,** **Akṣobhya,** **Batuka, Karāla**	Sundarī, Bhuvaneśvarī Ramā, Dhūmāvatī **Rajeśa, Maheśvara** **Kāla Bhairava, Aghora**	Mātangī Kamalā **Maheśa.** **Nārāyana**
KALI	Kālī, Tārā, Chinnā **Mahākāla,** **Akṣobhya, Karāla**	Sundarī, Bhuvaneśvarī Bhairavī, Lakṣmī, Mātangī **Rājeśa, Maheśvara.** **Batuka, Nārāyana, Maheśa.**	Dhūmāvatī, Bagalā, **Aghora,** **Traimbaka**

In this tradition, Bhairava seem to have been categorically distributed equally among the tantric trend of the faculties of tantras. The Siddha vidhya have categorised the earliest forms of the Batuka, as emanating from the sacred fire to indicate his complexion of golden yellow as the cosmic fire, to pair with Śrīviddyā Bhairavī and Mahākāla with Kālī during the preamble age of Satya. Likewise, Akṣobhya and Rājeśa Bhairava are attributed along with Mahākāla for Tārā and Sundarī to continue with Kālī corresponding at the Tretā-Yuga. This cycle further stretches up to the Dwāpar Yuga continued with the new pairing members of Cinna and Kārāla Bhairava as the governors of the eon.

Aṣṭa Bhairavas in Temples

The anthropomorphic forms of Bhairavas are depicted in the temple struts of different mother-goddesses in Nepal. These iconographic images are traditionally shown in the wooden art pieces of struts, carved in a large form of deities mounted on a base supported by attendants, human or animals. Below this, composition separate allegorical scenes are represented in peculiar milieu, and they may be involved with minor divinities or sexual scenes. Such struts are used to support the slanting roof from its axis at 45° angle to bear its load from four sides. Each corner is also consoled by a set of four large wooden posts carved with a supportive animals of the logogriphs or Kunśalas. The iconographic figures of Aṣṭa Bhairavas are found neatly carved in the roof-supporting struts of Dakṣiṇa Kāli temple of Pharping. The figures of eight different Bhairavas, including Gaṇeśa and Kumara with the set of San-matrikas or six mother goddesses, are depicted in the wooden struts of this shrine. Its antiquity is said to have commenced from the time of the rule of Pratapmalla circa 1642-74 AD. Mr R.M. Bernier enlists the deities represented in those struts below the overhanging roof of the lowest level of the Daksinakāli temple, listed from left to right as follows:[202]

Eastern side

1. *Samhāra*-Bhairava mounted on a lion.
2. White-hued Gaṇeśa rides over a mouse.
3. Red-tinted Kumāra stands a peacock.
4. *Caṇḍa* Bhairava tramples on a corpse.

Southern side

5. Ruru Bhairava with blue complexion riding on a bull.
6. Māheśvarī on bull, flesh coloured.
7. *Brahmāyaṇī* on a duck, yellow.
8. *Asitānga* Bhairava on a horse, white.

Western side

9. Krodha Bhairava on Garuda, in green.
10. *Vaiṣṇavi* on a peacock, green.
11. Kumārī on a peacock, red.
12. *Kapālīśa* Bhairava on a deer, orange or gold.

Northern side

13. *Bhiṣaṇa*-Bhairava on a tiger, yellow.
14. Indrāyaṇī on an elephant, pink
15. Kālī over a male corpse, black.
16. *Unmatta*-Bhairava on a snake, in a light blue tone.

In this shrine the concept of Saṇa-mātrikā and accomapied with her entourage of Gaṇeśa and Kumāra are paired with the pantheon horde of Aṣṭa-Bhairavas depicted in the temple struts. This group of eight Bhairavas is named as Samhāra, Caṇḍa, Ruru, Aṣitānga, Bhiṣaṇa, Krodha, Kapālīśa, Bhiṣaṇa and Unmatta-Bhairava. In the temple strut of Dakṣiṇa Kāli, Ruru Bhairava is shown paired with the mother goddess of Māheśvarī, both sharing an identical mount of a bull. The principal deity is painted in blue complexion, whereas his consort is shown in a fleshy tint (Fig 37).

A part from the artistic representation of the iconographic forms of Bhairava depicted in the temple walls or architectural components like struts (*bilanpau*) include a clay (terracotta) strut of *Tüchimalg Gaṇeśa* dated 1711 AD of Bhaktapur, door wings or bases of doors as *Bhailah-khwāh* or *Bhailaḥkuti,* the lintels or special niches to represent its sacred reputation and local impression of the cult in Nepal Mandala.

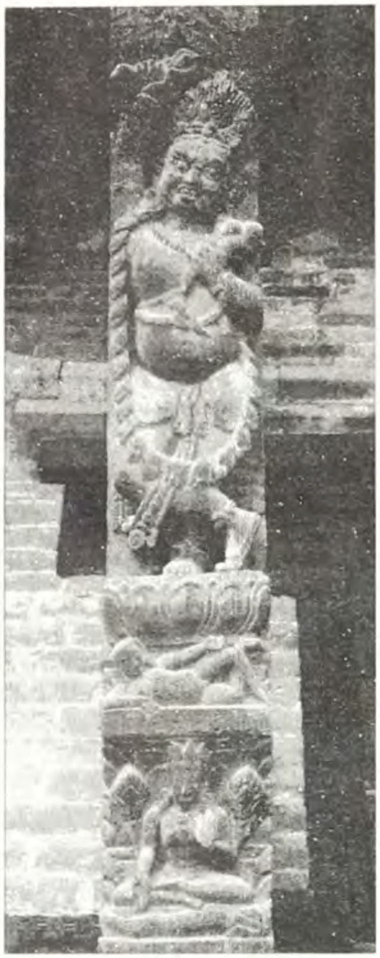


Fig. 37: Bilanpau

Bhailah Bilan Pau

This architectural component of the traditional Newāra architecture is used as a strut to console the load of the slanting tiled roofing. This is a sustaining element of roof to junk with a bond wall of the buildings. This is normally found used with a wooden shaft auxiliary. It is made of metal coverings, or even made of stone or terracotta in this valley. The clay strut of Bhaktapur *Tüchimalā Gaṇeśa* is a unique example to trace with the four-armed Bhairava icon as a strut motif. The four-armed Bhairava is revealed on this earthen plate with his regular attributes of sword, shield and Bindu-pātra gestures.

Bhairah Kvah

The predominance of Bhairava as the guardian of eight directions is also represented by the popular iconic motifs of this deity affixed into a special niche called *Bhairah kvah* in the traditional architectural elements of Newāras in this valley of Kathmandu. These motifs are not only secured as architectural embellishments and aesthetic charms of the wood works of religious interest, but it also asserts to the spiritual trust of Newāra reflection in the architectural embodiment. These works of arts are also accredited with the cult impression of Bhairava as the chief patron and sentinel deity of the Śaiva temple architecture of the pagoda or multi-roofed shrines. This Bhairah Kvah is consecrated in the lower portion of the flanking buttress of the wooden door components. This frame work subsists as the secondary jambs (with hāchÍ and tvālathā as one piece) to show the cypress pillar design which ends up with the outer frame. This wooden platform is created as wall brackets (gvāgḥkva) and panels above the threshold, (Bhairahkva) and iconographical richness to the frame. The beautiful examples of which can be traced from Yakṣeóvara temple, Dvārikanāth degah, c. 700, Pujārimath, ca. 1750 of Bhaktapur, Gārathghar, ca.1800 of Nuvgkot, Gokarṇeśvara temple of Gokarṇa, ca, 1582, and Jagganāth degah c. 17th century, and nav ayogini degah or Mahādeva-Pārvaṭ degah of Hanumāndhoka, Kathmandu c. 1790, comprises with this embodiment of Bhairah kva. This is unique and uniform, mainly with the Śaiva shrines in Nepal.

Normally the iconic forms of these Bhairavas are depicted with four-armed forms with the ususal attributes of sword and shield in the upper pairs of arms, and the principal arms display the gesture of Bindu and pātra. In some temples, the iconic forms of eight Bhairavas are depicted in this respective order.

Ghaḥ mā

The metallic portrait form of Bhairava is an essential component of Ghamā in the traditional chariots of Nepal. This is an elongated wooden beam bent to resemble a horse's neck at the edge shaped to navitage the chariot. At the cursive bent of this anterior shaft (*Ghahmā*) is a foremost shrine of a bust of Bhairava as the principal propeller.(Fig. 38) This image also envisages the major cult and spiritual domain of a patron deity of Nepal Maṇḍala. Mostly, the Bhairava chariots of Bhaktapur including the Buddhist chariots of Matsyendranaths of patan and Kathmandu, Kumari, Bhairava and Ganesa chariots also consist of his image in this valley. These chariots are initiated to celebrate with the worshipping of this Ākāśa-Bhairava associated with animal sacrifice.

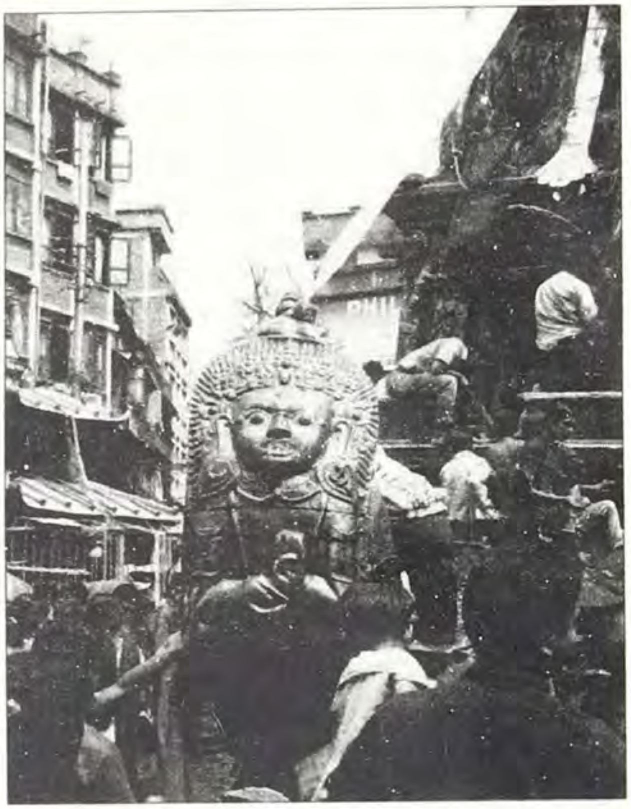


Fig. 38: Bhairava fixed in Ghah Mā of traditional Chariot

Ghaḥ chā

The term of ghah in Newārī represents the potter's wheel. The term Chā is a corrupted form of Cakra or a circle. Both in connected terms indicate the rotation of the wheel, which is aptly preset to indicate the components of chariot architecture in Newāri. The wooden wheels of the divine chariots are often painted with triple bulbous eyes to indicate the existence of this fierce deity of Bhairava in the socio-cultural hemisphere of this valley. The four wheels of the chariots are considered as embodiments of four principal Kṣetrapāla

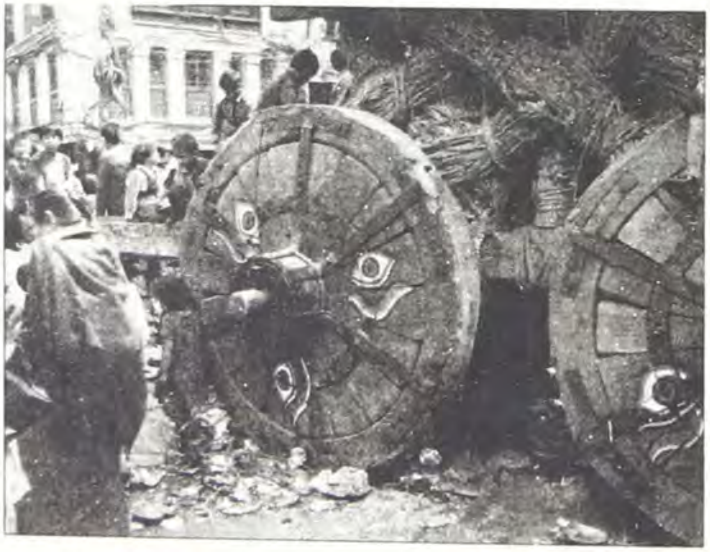


Fig. 39: Ghah chah, a wheel with a set of triple eyes of Bhairava.

Bhairavas i.e., Ruru, Pracaṇḍa, Kroḍha and Karāla Bhairavas (Fig. 39).

However, the six-feet-large in diameter wheels are embodied with each of three-eyed image paintings to fix into a wooden Ratha or chariot. These embodiments are deemed as entities of four Bhairava of different quarters of this valley, and as referred by John K. Locke are: Harisiddhi Bhairava, Hayagriva Bhairava from Bungamati, Lubtasanhgra of Lutah Bahā in Bungamati, Nandakunda Bhairava also famed as *Londe Konde* Bhairava from the same cite.[203]

Bhairavas in the liturgy

In the liturgical texts of tantra, and agama Bhairavas are widely acclaimed from the early medieval to the medieval age as a patron and a sentinel deity, as well as the emblem of sovereignty. Hence, the iconic, non-iconic and other scriptural concepts of this deity is prevalent here more than a cult to the principal deity in Nepal. His embodiments as the Mārtaṇḍa Bhairava, take him into the perceptual role of the Sun. This sun is conceived as an eternal fire, hence is also considered as Pawan Bhairava to reflect his association with the airy element. This embodiment is painstaking with the form of Baban Bhairava in Nepal to reflect the tantric norms of its origin from a cosmic clamor as Vajrasphoṭa Bhairava. This term is classified with his laughing of the *Vajra-Attahasa*, to emit a vibration of the mirthful thud.

Medieval Nepal is also manifest with the cult fashion of Bhairava-worship, with the Śaiva-Bauddha tantric blends of Svaraṇākarṣaṇa Bhairava, Spanda Bhairava, Manthāna Bhairava and Ruṇḍa-tuṇḍa or Runda-kundala Bhairava having carved significant roles in the cultural inheritance of this period to strengthen with the norm of Nepal mandala.

CHAPTER 5

BHAIRAVA IN NEPAL MAṆḌALA

The vicious image of the empathetic deity of Bhairava, also corresponds with his standing as a custodian in the Nepal Mandala. His icon is hallowed within the nucleus of the mandalic sphere to symbolise the physiognomic verdict of protection.This is engrossed with the spiritual norms of the mandalic nexus of Kathmandu valley. This geophysical setting of marginal cremations at riversides, is set aside as holy spaces of eight patron deities of directions protecting the city-states of this valley. This constitutes a religious demeanor of security of the Tantric manner to bestow an architectonic concept enclosed by geographic precincts in these city-states. This forms a realm of eight guardian Bhairavas of the Buddhist-Hindu tradition in this valley of Nepal.

In this sacrosanct view, the self-persuasion of this region is accorded with the influence of Bhairava, and Bhairavi of Tantric moors of a primeval pairing patron. Hence, this province is also legendary as the sacred cradle of 5.2 millions of Bhairavas and Bhairavis in the Tantric texts. This axiom envisages the recognition of the moors of Bhairava tantra as a trendy cult practice locally. This veracity can also be categorised by the most accepted forms of *Āju* and *Ajimā* as an antiquated pair of indigenous origin. This sectarian concept, instigated locally by a Tantric tributary, as set forth with the norms of the malevolent aspect of fierce divinities evolves to depict an element of sanctuary in this valley.

This precise sensitivity is comprised of the fairies and goblin characters of weird temperaments like, a pot bellied dwarf, elongated eared and deformed figures of disproportion, of the elephant-headed emergence of Gaṇeśa, regarded as the brand of precise creation and victorious achievement in this society. Such composite icons are further comprehensive with *Varāha* a boar-headed man, lion-headed *Nrisimha,* monkey-man of *Hanuman,* and the eagle-headed Garuḍa of therio-anthropomorphic and zoomorphic emblems of religions, representing the might, courage and spirits of Hinduism. However, all these characters are qualified as demi-gods to fit in with their brutal mannerism of the beast. Hence their existence is spiritually transformed into a spirit of benign and protective characteristics in Hindu iconography. In this consequence, the atrocious glare and demonical form of the pot-bellied dwarfish characteristic of Bhairava and Bhairavis are paired as leading demonic couples, with the ancestral deities of perfection, success, rightful means of happiness and profusion with accomplishment due to their perpetual contention of the spiritual fortification. Hence, the icons of these spiteful, looking deities are customarily posted at the porches and the entrance of the sanctified sanctums viz., city gates, riversides, architectural components of the religious shrines like doorjambs, tympanums, struts, or enshrined within the arcane sanctuaries of religions belonging to the cults of Tantra in the Indian subcontinent and Nepal.

Local Forms

Bhairava, a fierce form of Śiva is habitually merged with the iconographic stare of Aghora, the Śaiva image on the southern façade of *Mukhalingam.* This façade is considered as emanating from the wrathful stance of Śiva hence shown with an atrocious disposition to indicate his origin. This dreadful face of Aghora originated mythically as *Bira, Bala-Bhadra* or *Bhayānaka* personifying the hideous characteristic of this demonic-god of Śaivism. This stance and gruesome character is worshipped locally as *Bhelu or Bhakku* by the Newāras of Kathmandu Valley. These attributes of *Bhelu, Bhaihra* or *Bhailah* are repeated to represent the infuriated postures of religious icons of protection in this basin.

This icon of security is spiritually intend as defence from the demonic or evil forces arising from different directions, thus their shrines and emanations are variedly set to guard and prevent such maladies of directions. Hence, the multiple assumption of this deity is manifest with deterrent contrivances of Aṣṭa-Bhairava of the eight directions. They are posted with icons or non-iconic embellishments of altars consecrated at the most crucial vicinities in the Kathmandu Valley. These vicinities are sacred due to the spiritual presence in the abode of defending deity of Bhairava. These octane evils are contemplated that existed from the inner and outer sphere of this nature as perceptive sensually to the mendicants of Yoga. Hence, as there exists with the eight fold-paths viz., *Yama, Niyam, Āsana, Praṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna* and *Samādhī*, of the *Pātanjala Yogasutram* considered as code of directions to the followers of this system, similarly there exist the same numbers of the Bhairava in the *Tatra-yoga* system to prevent from the evil that arises in the path of meditation. This is spiritually believed to be the embodiment of divinity of protection or '*Nirodha*', the restraint or suppression of the cessation of the processes of the mind, in the principle sutra of Yoga. Because, all these excellent and inferior qualities exist in the mind, which is to be extinguished by the suppression to over come from such evils or foes of mind. Hence, this fierce deity is considered by the yoga-tantra as the sage and the lord of the sages *Mahāyogī*, residing at the cremation ground.

These shrines are spread as a ring of protection from the external fringes of this valley. These outer shrines are enclosed to shape a ring by the enshrinement of Sāngā Bhairava to the east. This shrine constitutes the formation of a circumference by the connection with the southeastern locality of Katunje, cosseted by the enshrinement of Suśila Bhairava. This continues with a greater encircling of shrines of *Tyānkā* or *Tikā-Bhairava* of Chāpāgāon and *Hayagriva* Bhairava of Bungamati further extending a rim linking to the southern edge of this valley. Likewise, this link continued to chain with Bāgha-Bhairava of Kirtipur from the southwestern rim with a residence of Halchowk Bhairava to the western pass. This circumference stretched to link further towards Nuwākot Bhairava, as defending deity of Trisuli or the northern zone, and the Kṣetrapāla Bhairava of Sānkhu forms the absolute circumference from the northeastern curve of this early-medieval edifying scenery of Nepala mandala.

In the convention of chronicles, the four principal protecting deities of Bhairava in Nepal mandala are established just like a set of four or quadruples shrines of *Vināyakas, Nārāyaṇa, Mahālakṣmi, Sarasvati, Yoginis, Lokeśvaras, Stupas, Agnimaths, Kundas, Chaityas* etc, of this valley. These sets of four or quadruple shrines constitute the embodiment of the mandalic directions or squares. In consequence of this Bhairava shrines are but naturally inclusive within this ambit of sacred fortification as the *Vajrakīla.*

The initial among this group of Vajrakila-Bhairava is comprised of Nuwakot Bhairava, often spoken of as Bhairavi too. This deity is accommodated at the top of the hill fort of Nuwakot. This hill-stationed deity was consecrated for worship by Newāra traders of the Thakuri clan, linking Tibet through the trade route across to the snow capped Himalayas. They worship it as a custodian of goods and livelihood of trade and transaction. This is indistinguishable with a conceptual establishment of Bhim-Bhairava of Dolakha situated in the eastern zone of Nepala mandala. Similarly, this Nuwakot Bhairava is lodged as a safe haven of the northern trade passage of Nepal Mandala. Such stations are considered as a constituent of the mandalic element propitiated for the protection from the unseen forces, hence they are inclusive in a greater form of mandala of *Bali-pujā,* ritually organised for similar purpose in this valley of Nepal.

This Nuwakot Bhairava is also taken for consideration of the business deity, protecting the principal trade route connecting towards the Kerunga-Kuti passage from Rasuwā, this Tantric enshrinement is rested upon as the entry podium marked by this deity. This nexus is consequential as a check-post of the northern fringe of this valley. This forms a corollary with the entry points of eastern zone hallowed spiritually by the station of Bhima-Bhairava of Dolakha trade route connecting with Tibet touring from the direction of Khāsā. A commercial check-post of the southern passage to enter the Kathmandu valley is guarded by the shrine of Tikā-Bhairava. This point is concerning with the southwestern enshrinement of the hill post of Bāgh-Bhairava of Kirtipur, sometimes known as *Gundeya* or a forest castle of medieval age. This shrine also covers to protect the Halchowk-Bhairava (Sawā-Bhakku) shrine of Bhimdungā, a trade-route passage of trekking towards Gorkhā, constituting a mandalic circumference from the western rim of this valley. This greater peripheral nebula is complete with a more confined concept of thinner circular ridges that existed by the stations of Bhairava shrines in this valley. These gyrations are persuaded by enshrining podiums of Bhairavas commencing from Biśvanāth or Ākāśa-Bhairava of Bhaktapur to the southeast, and Hayagriva Bhairava of Bungamati to the south. Matiko Bhairava of Lagankhel equates to this Buddhist concept of Bhairavas of Bungamati i.e., Ruru and Hayagriva. The Kirtipur Bāg-Bhairava shrine rests at the southwestern fringe contouring with the group of five Bhairavas of Svayambhu-hilltop, but represented to lead by Vāyu-Bhairava from the west. This is excluding the Halchowk Bhairava situated at west. This range is further encircled by Gokarṇa Bhairava from the north, and Kṣetrapala Bhairava of

Sankhu from the northeast. A constituent of Kāti-Bhairava of Changu in the east direction further completes this circulation. This mandalic circumference of Bhairava is concentrated with the axis of Unmatta Bhairava of Paśupatināth as the central one. This external socio-cultural rim of medieval habitation is atypical due to the establishments of Bhairava shrines as the constituting elements for different forms of mandalic components to its aerial space. The conventional enshrinements of the locations also evolved to form conceptual circles, triangles, and squares of iconic embodiments and architectural elements to assemble with mandalic formation. These structures are illustrated through the accessible shrines within the plains of early cities of Kathmandu Valley.

The constituent paradigms of a set of four conceptual embodiments of mandalic elements are accountable with the Bhairava shrines of Biśvanatha of Bhaktapur to the east, Matiko Bhairava of Lagankhel to the south, Pacali-Bhairava of Teku to the west and Ākāsa-Bhairava of Indrachowk to the north. All these constitute the four major shrines dedicated to complete this cluster in Kathmandu valley, however, except for the *Bhairava sewā* of individual celebration of entourage none of these shrines are interconnected by the socio-religious cultural tradition. However, one can easily perceive the notion of the spread of the cult of Bhairava through their presence. Some of these consecrations of Bhairava shrines are fabulously interlinked with the legendary queen, Piṅgalā Mahārānī, of medieval Nepal. This fabulous queen was believed to have descended from Mārawād to Nepal during her expulsion caused by King Sudatta. She stayed in the Guhyaśvari shrine, and sanctified the Buddhist monastery of Manju-vihāra[204] to install along with the shrine of *Sveta-Vināyaka*[205] or *Lohansālā Ganedyôh* in Cābahila. This prodigy further connects with a story of consecretation of Manamaiju, a mother goddess of Indrāyaṇī, residing in the northern hillocks of Bālāju. This deity is believed to have descended to reside here from Triśulī Gangā of Nuwākot in this valley. Bhairava is also shown related to other motherly goddesses of Kumāriganạs famed as Dig-kumāris by this time in this valley. These groups of four principal Kumāris are formed by the shrines of Bālakumāri of Thimi to the east, *Kwācchen Bālakumāri* of Patan to the south, Balkhu Balkumāri to the west. This later relocated to the bank of Dhobikholā near Gyāneśvara Bhairava, commonly known as Maitidevi[206] of this area at present.

This, in continuation avers with the inference of the institution of Bhairava worship under the basis of Nepalese texts of Manthāna Bhairava of 1195 AD (NS 315) of Prof. K.P. Malla.[207] This habit was initiated nearly five years earlier as local belief of Malla age, during the reign of Guṇakāmadeva in Nepal. This early medieval king is known local as *Thakujuju* of Thakuri dynasty. This fabulous king of Gunakāmadeva is portrayed as the medieval architect king of Newāra settlement. He is said to have been enraptured by the mandalic plan of the city shaped as of a Sword (Khadga). This weapon is attributed as the sacred emblems of eight consecrated Bhairavas, and eight mother goddesses in Kathmandu city. This concept evolves to identify this deity of Bhairava as the guardian to this region. This conceptual planning is also common with the architectural planning of Bhaktapur and Patan cities of medieval Nepal.

Apart from these distinct shrines of Bhairavas, there still exist a plethora of such shrines strewn around the area of Newāras settlements in the secluded and remote edge of this dale of the eastern and western zones of Nepal with the Bhairava images and shrines connecting with their cultural ambits of medieval Nepal. All these iconically and spiritually relate with the sectarian value and norms of a branch of Nāth cult in practice. Hence, the Yogis in the outer realms of this dale regularly visit those shrines. However, in the consequence of regular and occasional worship dedicated to these Bhairava shrines and images in Kathmandu valley, different castes and classes of people workship at these shrines. The most frequent propitiation of Bhairavas in

Kathmandu are widely ascertained with worshipping trends officiated by the Tantric Buddhist priests or Bajracharyas, instead of the Hindu Yogis responsible for the esoteric ritual of *Cakra-pujā*.

In the procedure of the Cakra worship, the Pancatattva or (Makaras) generally takes place in an assembly called a Cakra. This term is symbolically adopted for the composition of a performing attendant (Sādhaka) and female counterparts (Śakti), assuming themselves as Bhairava and Bhairavī. The lord of Cakresvara of Cakrasvami, is seated at the centre with his spouse, with the accessories of Wine, Fish, Meat, along other articles of worship. In the Rudrayamala Tantra, there is a mention of the four modes of Cakra pujas viz., Vira, Raja, Deva, Mahā-cakras productive, mentioned as the potential of the providing various fruits for the participators therein.[208]

This ritual is famed as *Cākahpujā* among the Newārs, and usually performed by Joshi (Newāra cast of Astrologers) in the Taleju shrine of Bhaktapur, and by Karmāchārya, a Hindu Tantric clergyman of the Chinnamaṣtā shrine at Changunārāyaṇa. The customary Tantric rituals are occasionally performed to observe with the exceptional ceremonial rites of *Cakrapujā* also undertaken by Jogis (the saintly people of a derelict class with surnames of *Giri, Puri, Bharati* and *Jangama* socially inclusive with in the Newāra social organisation). The sanctified altars of *Matha* or *Capāta* are dedicated as asylums to this wandering folk, but they were converted to householders adopting the permanent livelihood of tailoring profession in Newāra society.

Yogis are respected as Jogi, but as a tailor community belonging to a scheduled caste in the socio-religious activities and rituals. However, their spiritual-cultural environs are important as they are the recipients of post-mortem rituals and offerings consecrated during every rite and cultural ceremony among the Newaras. Their livelihood is sponsord by the state with their habitation at the Matha, Capat, Pati or Sattal allocated in the heart of the cities and towns, planning and settlements of the Newāra environments.

Their association with *Pāti, Capāh, Sattah* is considered as the spiritual rest house, thus these structures are held in the secure prefectures of territorial circles of medieval Nepal. This could be one reason that the consecrations of Bhairava shrines, are also allocated within the complex of the royal palaces, and the core peripheral edges of settlements in this valley. The shrines dedicated to this deity are naturally uniconic to the outer peripheral, and sometimes embodied with, the iconic forms of earthen, or metallic pots resembling a *Roman Amphora* of wine, to represent its age-old tradition in Nepal. Gradually, such images are found to be replaced by subsequent iconographic forms belonging to a range of Śaiva and Buddhist faculties of tantras in Nepal.

The iconographic form of Bhairava stands in the image of *Pratyālidha* or *Alidha* to reflect his disposition of a sentinel deity. Mostly such images are found along with a pair of hands standing as Mahākāla, in a *Samabhanga* or in an attentive mood. The guise of such deity of Bhairava is in the demonical attenuation of a dwarfish pretence. His fierce outlook is accentuated by the up-raised fiery glow of hair and winged-shaped elongated pair of ears festooned with serpents as ornaments. His face is large and widened to the shape of a square due to the extensive cavity of his orifice disposing malevolent canine teeth to frighten evil. His bulbous triple-eyes on his forehead with atrocious lines of eyebrows, whiskers and moustaches resembling a flame are enough identification to declare him as Bhairava.

Āju

This deity is proverbial as *Āju-dyoh*, connoting a primeval lord of principality among the Newāras of Kathmandu valley. Antiquity of this godhead is surmised from his manner of adulation adorned with the archaic Tāntricism. This deity is habitually propitiated in the form of a pothead deity featuring a highly embossed earthen-mask of grotesque expression without appendage. It resembles a beheaded skull fêted as a jar for storing wine or rice beer. This sacred jar is propitiated for ensuring prosperity and abundance of wealth, wine and wisdom. This deity is feted equally by Hindus and Buddhist resembling at it does, their early predecessor or *Āju-dyoh* among the Newāras (Fig. 40).

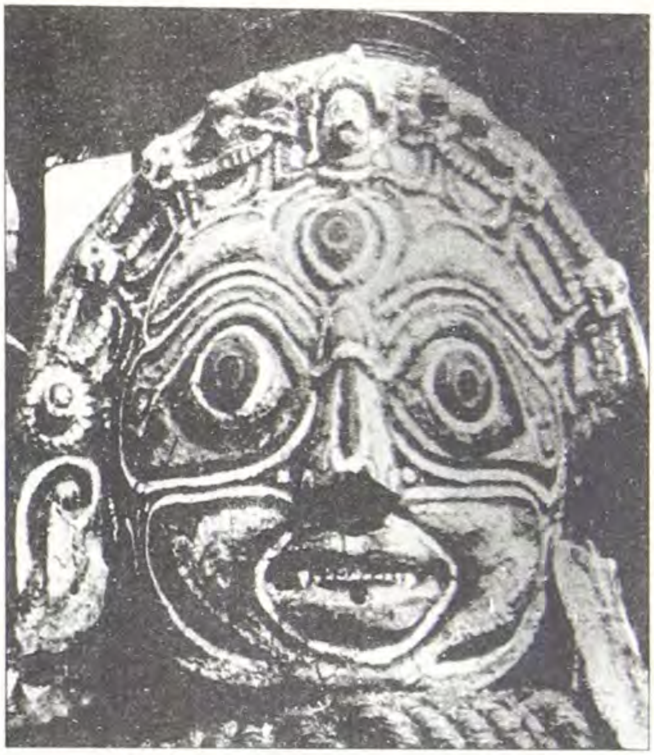


Fig. 40: Asan Bhelu or Aju dyoh, a painted icon in an earthen jar used as a beer container/Kumar Shakya

Bhailah

This idiom of Bhaila is akin to the Newāras of Bhaktapur and auxiliary regions of Banepa, Dhulikhela, Nālā and Khadpu of Nepāla Maṇḍala. This title comes from a local appellation of the most venerated clique of Bhairava. These cliques are predominantly settled around the Bhaktapur and Banepa region to connect with their clan deity of Bhairava. They are culturally bound to lineage with the consecretation of the enormous image of a red-textured Caṇḍa Bhairava or Mināga Bhairava, painted on a surface of the western temple wall in Caṇḍeśvari temple of Banepa.

This cloth painting is redolent of a trend of Bhairava image of Nepalese painted walls of Jayavāgeśvarī at Devapatan in Kathmandu. This painting of a blue-Bhairava with four pair of arms is adorned on the northern wall of this shrine. This temple is associated with a legend of the ancient king of Amśuverman for its consecration of Bhairava images. The sculpture of the inner sanctum and the external painted wall of the northern side are seemingly different in tradition. The Sveta-Bhairava image is preserved in this inner shrine, but the painted form of exterior wall is adorned with a blue Bhairava resembling the image of the painted canvasses from seventeenth century. However, the approach styles and mannerism of painting applied in this wall is moderately allied with the medieval trend of Newāra arts in Nepal. This pretentious image is lavishly painted to depict its similarity to the iconographic and idealistic stance of Vākā-Bhairava in its massive size and propensity of dimension.

The prototype of this image can be ascertained from a *Paṭa-citra* (Ne. *Paubha*) or a cloth painting representing the obsession of Bhairava, dated 1689 AD (NS 809). This Newāra painting (measuring of 99 cm height and width of 61 cm) is in the possession of S. Lienhard now. This is published by A.W. Macdonald & A.V. Stahl in 1979 AD.[209] This author was privileged to view a similar cloth painting of Bhairava in 1990 at Bhaktapur. This painted cloth was identical with the published one. This opaque painting of water-colour medium also illustrates with the Buddhist corroboration of Ākāśa-Bhairava iconography. This eight-armed image of a blue-black hued deity of Bhairava, is painted in his pretentious position of *Pratyāliḍha* trampling over his mount of *Vetāla* in a standard form. In this simulation, the central figure is by the upper panel of celestial Panca-Buddhas to let slip its Buddhist kinship. The array of these celestial meditative Buddhas are isolated by linear drawings to signify a squelchy section of serpentine river forming a space for the set of eight cremations (*Aṣṭamaśānas*) by the emblems of stupas and funeral pyres. The serpentine stream is depicted symmetrically in both wings of the central image to produce the impression rested upon the middle of the cremation ground. The residual space is organised by the pattern of a river stuck between the central image with a dog and jackal motifs at both of the edges in the lower corner portion of this canvas. These animals are displayed with the purpose of filling the blank space to denote the iconographic hold of this painting as flanking vehicles of the main figure, as well as to indicate this main figure is of Maśāna or Mahā-Bhairava. The lower portion of this painting is segmented into two additional panels of routine devotees in a pursuit of liturgical actions and attendances.

The black, with a tint of bluish image of this painting is made impressive by the glare of Bhairava in his active stance of defence. He is shown holding a sword and shield by the upper pair of arms clad in an elephant's skin. The subsequent pair is engaged holding a hand drum and a trident, the regular attributes of Śiva. The lower pair of arms is revealed with the chopper and severed head of Brahmā to correspond to the original story according to the myths. The main pair of arms is exposed near the heart region of this deity to reveal a Tantric posture of *Bindu* and *Kapāla-Pātra*, the substance of philosophic gesture of the Ultimate Truth and reality. This deity is shown clad with a tiger's skin *Bāgāmvara,* and trampling over the spirit of Vetāla. His face is shown emblazed as a sun by the fiery stretch of the upturned unmated hairs studded with a crescent moon to its right side. His headgear is habitually ornamented with a series of *Panca kapāla* and *kinkini mālās.*

Bhelu

His gratitude is wide and outsized by his names of Bhairava or Bhelu, Bhulu or Bhairāh Dyôh. His name etymologically recalls his thunderous and vociferous voice. His ability to imbibe large quantities also famed him as massive liquor-container to remember him as *Bhelu, Kôncā-bhulu, Teph-dyôh, Hāthôn-dyôh* and *Bhaila-dyôh* among the Newārs. His physiognomic build confers a gargantuan image that epitomises him in numerous local trends of *Bhairo, Bhelu, Yehryāha* or *Bhailah dyôh.* All these epithets proved to establish him as the foremost and stern cult icon of the terrific custodian in the Kathmandu valley. Hence his icons i.e., symbolic or iconic forms, are consecrated as demarcated stones of entrance and sentinel posts of the medieval towns and city-squares of the Newāra settlements. This status of primordial protector of this region is unswervingly comparable with a new propitious Hindu deity of Gaṇeśa, a leader and controller of evils spirits, in the cultural sphere of Nepal.

The term *Bhelu* is in frequent use among the Kathmanduite, especially the olden-aged ancient Kāntipur, Kāṣthamaṇḍapa Mahā Nagara region.The Newāri term of *Bhelu* is widespread as a form of Bhairava, a passionate intoxicated being or the lord of liquors. This Bhelu is specially worshipped in a shape of *Konca* or *Tepa* a brewing and distilling jar of local rice-beer and wines. Its etymological and aural semblance of pronunciation is perceived to correspond to the south Indian expression of Bhillu. However, the Newāra idiom is repeated to attribute with the state of inebriation and epitomised to his fierce and sizeable iconic form and aptitude. This term is also frequently applied in Kantipur to the olden Kathmandu city-states.

Bhakku

This expression is inimitably stipulated with a Newāri jargon to indicate the deity of enormity and immensity. This term of Bhakku is significantly merged with the deity of Halchowk Bhairava. This area is significant as the imperative check-post and habitual passage of the trekking route to Gorkha during medieval Nepal. This Bhakku is worshipped as a keeper and protector and also for his gargantuan strength. His affluence is further intensified due to the attendance of a couple of his concubines of Lion-faced and Tiger-faced demi-goddesses of *Singhini* and *Vyāghrini.* The term of Bhakku refers to the state of inestimable or atrocious disposition of this deity.[210]

Bhairava of Earthen Jar

This masked icon of Bhairava is associated with an earthen jar. This jar is customarily utilised as a beer-storing container. This clay mask is made distinctly perforated with a hole to let the liquor ooze from it at the oral cavity of this image. This cavity is set with a nozzle for a cultural ritual of licking of a local rice-beer from it. This exciting rite of spewing of rice beer from a mouth of Bhairava image has also locally conferred on him the name of *Hāthwôn dyoh* or *Hāthu-dyôh* in the Kathmandu valley. This occasion of spewing of beer is celebrated by the throngs of devotees gathered for this particular purpose during the festival of Indrajatra. The picture of that occasion seem to be a contest for receiving or gulping a pint of beer leaking from the mouth of this deity, which is considered lucky and sacred blessings that falls the entire years on its recipient. This liquor was actually dispensed from the jar placed behind the metallic or wooden masks of Bhairava. In the case of earthen images, such jars used for beer containers are already affixed with the mask form (see Fig. 40).

The artistic built of such masks and masked-jars of Bhairava are blended with the nimble craft of clay-art and the skills of pottery. It requires a special skill for the molding of earthen jar to shape it into the artistic form of a ferocious mask of this deity. However, its masked form of metals, woods and clays are also abundantly displayed during cultural occasions in the Kathmandu valley. These masks and pot-shaped images are posed in pretense with wide oral cavities for gulping local nip and spewing flames and callous lexis to pest the evils. The widen orifice and bulbous cavities of eyes, including the third eye, one studded on its fore-head represented to illuminate the fiery substance of philosophic element from its eyebrows. As well it also enthralls iconographic breaths of iniquitous beings. This hostile look predominant over his mask is traditionally used on a full-size earthen jar for storing grains and liquors among the Newārs.

Hā-thôn-dyoh

A peculiar earthen masked of Bhairava is celebrated as a beer-spilling deity of *Hā-thūn* or *Hāthū-dyôh* in Newārī. This soubriquet of Bhairava is also cognates with a ceremonial act of disgorging locally fermented rice-beer from his mouth. The term of Thôn is famed as *Chgāng* in Tibetan and *Jāndha* in Nepali. This beverage is essential as cultural stuff during the ceremonial feats of Buddhist and Hindu Newars.

This stuff is represented as made of rice, hence is considered as equal to the *Upāya* male identity and served through the earthen utensil of Somā, whereas, a traditional wine is represented as *Prajnā* or female identity, the symbolic interpretation of the accumulation of merit and knowledge in order to accomplish the *Mahāmudrā.* This ritual is celebrated during the Indra-jātrā festival in Kathmandu (Fig. 41).

The mask of this deity was exhibited in different squares or corners of streets to celebrate this occasion. This festivity is observed by distributions of jars and jars of locally-brewed rice-beers, along with *Samaya-baji*[211] which are offered before this deity by different members of Newāra cultural authorities. This beer is ritually spewed through a nozzle attached to its widening mouth of this masked image; tasting of this liquor is made by an earthen jar placed behind this mask.

However, the philosophical aspect of this deity of *Hātho* has a quite essential connection with the Hatha-yoga practice of Yoga tantra propounded by the Yogi of Gorakhanāth. This term of Hatha is a special practice

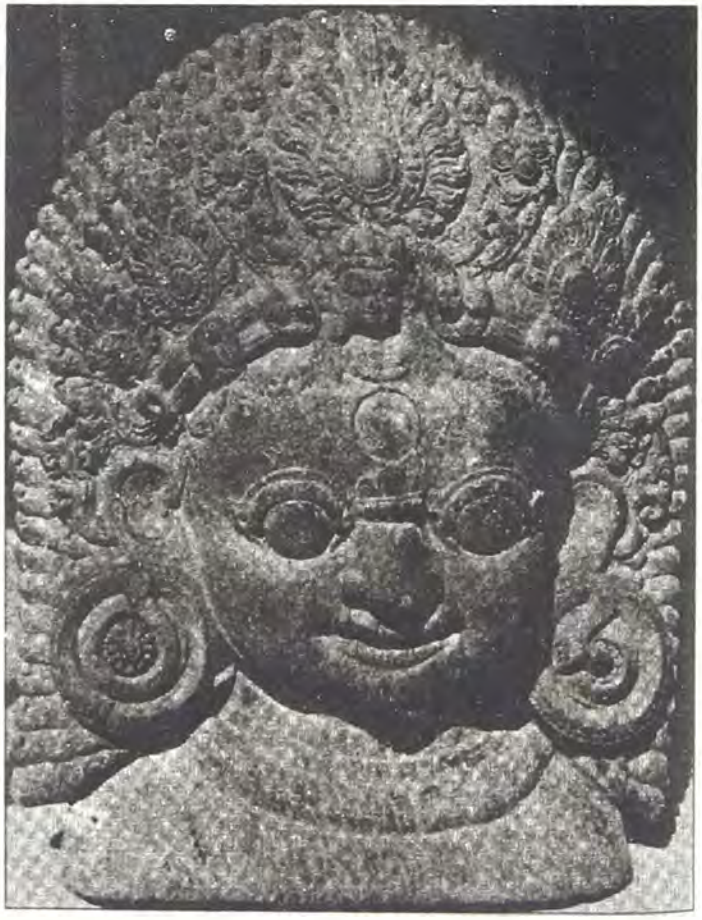


Fig. 41: The wooden portrait of *Hāthū-dyôh*

of this system of respiration, regulation and control as mentioned in the Hathayoga-pradipa.

The practice of Hatha-yoga is carried out in a secluded private cell, four cubits square, free from stones, fire and water, plastered with cow-dung, clean and freee from all kinds of vermin.[212]

Baban Bhairava

It is due to this ritual of disgorging of a rice-beer from a mouth of this deity that he is also named as Baban Bhairava in Sanskrit. It is also synonymous to the Hāthu-dyôh in Newāri for his ritual of disgorging beer. The image preserved in the National Museum of Chauni is noteworthy and it is fitting here to describe the feature of this deity. This is an image or a portrait of a fierce deity of Bhairava inbuilt in an earthen jar used traditionally as a barrel of beer. Occasionally, it is required to lick this to distribute a beer as a holy Prasad or a blessed drink for devotees.

Kôñcā-Bhairava

This icon is also fluently proverbial as *Kôñcā-Bhairava*, representing a deity disgorging local beer, and it means the image of an earthen jar used for storing and brewing of a local beverage. Occasionally, it is idiomatic with a deity of a jar utilised for brewing of beer and distilling of wine. Thus this deity, famed as *Tepah-dyôh*, or Tyānkā-Bhairava, is brought in public to display its fierce images at public rest-houses or platforms to celebrate the state festivals of Newāras viz., Indra-jātrā (*Yehri-yāh*), Piśāca-caturthī (*Pāhān charhe*), and Daśain (Mohani).

This tradition of Hāthwôn Bhairava seems primeval in practice among the *Matawāli* (accepting alcohol as cultural significance among these folks) tribes of this Nepal valley. Later, it seems to have been adopted by the ethnic groups of Newāras, the ethno-cultural group that infiltrated Nepal during the early medieval age with a

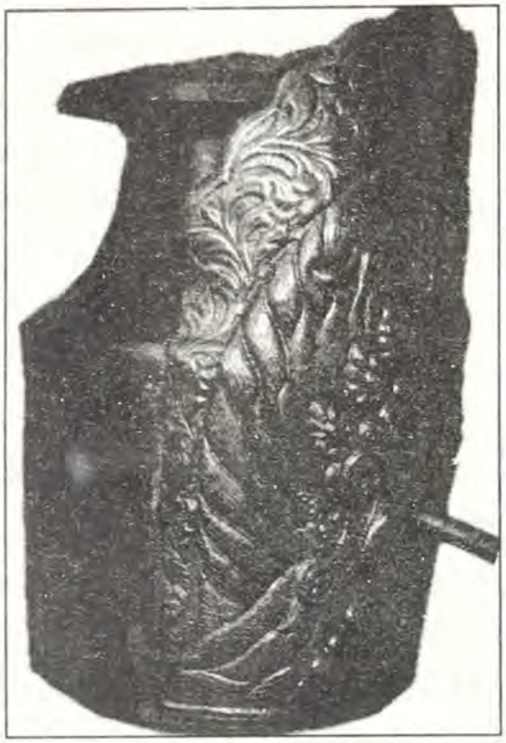


Fig. 42: A metallic jar of Hatho dhyoh

cultural dominion and alteration of Tantric propensity. Therefore, their culture significance is cited with a Bhairava as their clan god, and as a patron of their livelihood. Hence, this deity is believed to be as source of storage and abundance of cultivation of the agro-trade based farming culture of that age. This is symbolically represented by the artistic and iconic tradition of utensil of the beverage or a brewing jar of *Kochā, Tepah* or *Tyānkā Bhairava* (Fig. 42). These iconic forms and cultural apparatus of *Aju-dyoh* existing among the Newar tradition are principally made of clay, terracotta, or wooden masked image earlier. This is later substituted by the advancements of the artistic technology affixed with the earthen or metallic jars to shape as the Koncā Bhairava or *Bhelu-Koncā* (in Bhaktapur) during medieval Nepal. It also significantly represent at the early adaptation and diffusion of the course of early totemic trends and entities into the cultural realm of Newāra.

Tepa dyôh

The large earthen jar for brewing and storing a rice-beer of *Thôn* is known by *Tepa* in Newāri. It genesis is a popular name for this deity of brewing and storing a beverage famed as *Tepa-Dhyôh, Koncā-Bhairava* meaning a Bhairava of earthen utensil utilised for making liquors and beverages. This *Koncā,* an earthen utensil used for similar purposes, also branded this deity by *Tepa-Dhyôh* or *Koncā Bhairava.* Both of these utensils are accessories of brewing and storing a local rice-beer or Thôn. This liquor and beverage are essential components of Newāra-feasts and worship especially stored to worship in a vase called *Anti* and *Sômā*. These containers are considered as the abode of mātrikā (esp. Kumāri) and Bhairava (occasionally of Vārāhī-Sômā) among the Newārs.

This deity is worshipped by spewing of thôn or rice beer from the widened mouth of this deity. This occasion of emitting rice beer from the oral cavity of this gargantuan deity is managed through the wedged nozzle fixed with the container placed at the rear side of this deity of masked form. This nozzle is noticeable as a long cigar or pipe fixed in a mouth of this deity, also famed as *Hāthu-dyôh*, in a local parlance, meaning a deity inundated by a rice-beer.

In consequence, the ethnic group of Newāras secures a special caste of *Teph*, or *Tepey* specially existing around the Chyāsala tole of Patan up to this time. Their origin of the christening goes back legendarily to the ancient event of the social conflicts between these groups and the nomadic tribes of Kirātas, the high-mountain dweller tribes. This cultural conflict is verbal among the locals and the initiation of name of Chyāsala in Newārai also reminds of the carnage of eight hundreds of troops of those invaders. The Newāra speakers are considered as the expert cooks and in the brewing of rice-beer known by the surname of *Vyanjankāra* and were serving as chefs during the socio-religious and cultural events.

The above-mentioned surname originated from the occurrence of a conflict between an earlier invading tribe of Kirātas, and the ancestors of Newāras. The subsequent one was hidden from this assault, putting him inside the beer-fermenting jar called *Tepa*, in Newāri. After the invading tribes were trounced, the spared clans and their kin were identified ethnically with this earthen appliance. It was labelled as their family surname of Tepey, to remind them of their affinity with the earthen jar of fermenting rice-beer as emblematic of their origin to description in course of time.[213]

This idiomatic episode establishes the historic connection of the *Tepey* caste and their affiliation with the fashion of *Tepah* or Tepah-Bhairava in Nepal. *Kôñcā* is 30" inches high earthen pot but a bit minor in size from *Tepah* assortment from one to one and half meters in sizes that is made and molded out of a clay. Its utility and cultural significance date back to the ancient age of ware-culture and the bacchanalian trends of alcoholic consumptions in Nepal. As once it was stated about the ancient inhabitants of Nepal with the bamboo garment and the single loin clothed, alcoholic people (meaning not pertinent with the Buddhist religion) of rude temperament in the travelogue of ancient Chinese Buddhist traveler Huen T'sang also mentions the followers of this faith and cult image. This foreigner's expression is remarkable for the assessment of the early cultural establishment of Nepal as being habituated by the intoxicating tradition, and the prevalence of this sectarian worship of this deity of Koñcā or *Tepah* Bhairava from as early as seventh century AD in Nepal.

Bhairavas of Kāntipur

In the early planning of Kantipur, the city was also sheltered by two sets of eight-Bhairavas (Aṣṭa-Bhairava) forming the external and internal fringes of maṇḍalas. The superficial perimeter of this city was demarcated with the non-iconic shrines of Pithas dedicated to Bhairava, their constitution and spread of distribution have formed a superficial architectonic contour of a sacred weapon of a Sword (Khaḍga). The rapier is one of the major artillery weapons as the attribute of defense on the upper right arm of his image. The conceptual institution of these octane forms of eight Bhairavas constituent in different shrines of direction have been positioned to protect from the external rims of this city. These shrines are also accommodated with open air sacred podiums of eight mother goddesses (*Ajimā*) to the respective directions as well. The open shrines are painstaking as the podiums dedicated to govern with a custodian (*Kṣetrapāla*) of this city of Kānti-Bhairava hence accepted as the Kāntipur. This peripheral area of the city is deemed as locally domiciles to protect from *Aṣṭa-mātrikā* namely:

(1) *Pāiskwo-Ajimā* (Brahmāyaṇī) at Kamaladi, is spiritually paired with Asitanga Bhairava.

(2) *Lunmarhi–Ajiṃā* (Bhadrakālī as Māheśvarī) is spiritually paired with Ruru Bhairava

(3) *Fibva-Ajimā* (Kaumārī) at the passage from army headquarters to Thapathali is conceptually bonded with CanÚda Bhairava.

(4) *Nai-Ajimā* (Vaiṣṇavī) situated near Pacali Bhairava; in this regard this deity is guarded spiritually by Krodh Bhairava. However, Pacali is more typified with the stance of Svachhanda Bhairva instead.

(5) *Kanga-Ajimā* (Vārāhī) at the bank of Bisṇumatī River is paired with Unmatta Bhairava.

(6) *Lutimaru-Ajimā* (Indrāyaṇī) in the bank of Bisṇumatī River in front of Vijayaṇvarī and Śobhā-Bhagavatī is spiritually paired with Kapāla Bhairava.

(7) *Thabahi-ajimā* (Cāmuṇḍa or Mahākālī) of Bhagavati bahal in Thameì is spiritually associated with Bhiṣaṇa Bhairava.

(8) *Candralakh-ajimā* [214] (Mahālaksmī) of the eastern periphery of Narayanahity palace near at Naxal constituting the outer gyration is spiritually paired with Samhara Bhairava as well.

The inner city of ancient Kathmandu, named as Koligrāma, was protected by the group of sixteen open-aired shrines of Bhairavas viz., 1. *Asān bhèlu,* 2. *Kisi bhelu,* 3. *Luchu bhelu,* 4. *Wanghah bhelu,* 5. *Makhan bhelu,* 6. *Madu bhelu,* 7. *Pyāphah bhelu,* 8. *Dvakādhah bhelu,* 9. *Yetakhā bhelu,* 10. *Nyeta bhelu,* 11. *Kulān bhelu,* 12. *Ikhā bhelu,* 13. *Kwāh-dvān bhelu,* 14. *Thānhiti bhelu,* 15. *Jyāthā bhelu,* and 16. *Tyaudha bhelu.*[215]

The old city of Kathmandu is encircled to be guarded by the Bhairava shrines from the outer rims of the settlement. It is exceptional with a few major shrines of Pacalī-Bhairava to the southern most settlement, situated near the bank of Bagmati River, is protected by a shrine and *Dyôhchhèn* at *Bhulān* [216] near at Teku.

However, the rest of other open air shrines are nowadays situated at the city corner. These non-iconic shrines are situated on the roadsides of Majipāta, Pyāphala, *Tharulôhãn* of *Bhulukhādegah,* Śveta-Bhairava of Nyta or Naradevi, *Swānchapu-Ganedyoh,* Kṣetrapāla Bhairava of Tyauda, Ason, Wontu, Bhairava śilā of Bhonsiko, Tebahal, Jhocchen Nhusāla and Jhocchen of Dhahêtā. All these open-air shrines are said to have been a nebula of the focal deity of the Kānteśvara-Mahādeva or Bhairava in the Indrachowk central crossroad.

Likewise, iconic forms of Bhairava existed in Kathmandu, commencing with the Pacalī-Bhairava Bhairava to the southern end towards the central of Lāyakū-Bhairava or Śveta-Bhairava, Kāla-Bhairava, and Ākāśa-Bhairava, and Vākā-Bhairava of Indrachowk and Wôntu tole, including the Mahākāla Bhairava of Tundikhela. Sakatā are generally know with the ferocious iconic forms of this deity in the inner city of proper Kathmandu, Previously known by the name of Kāntipur.

Jñāneśvara Bhairava

The chapel of Jñāneśvara Bhairava is located at the precinct of *Gyāneśvara*; this is at present, adjacent to the German Embassy of Kathmandu (Fig. 42). The common form of this Jñāneśvara Bhairava is corresponding to the iconographic stance of Unmatta Bhairavas of Indreśvara of Panauti, Paśupati, and Kumbheśvara of Patan. This image is lodged into the south of the two-storied temple of Śiva-Mukhaligam. This colossal image of Jñāneśvara is analogous in canonical respect and the iconic consecration as specified by the Matsya Purāṇa for the Rudra-Śiva. However, it faintly differs with the iconographic quality of Jñāneśvara Bhairava which has an eight-armed form, instead of four, as prescribed by the said Purāṇa.

The spiritual perception of the southern face of Śiva-lingam is vicious and malignant, hence called Aghora to signify his source of a hyper-temper. This raucous and spiteful feeling is thwarted in the Tantric manner by the sanctification of the image of Unmatta Bhairava in a stance of facing towards the west. This custom is adapted as a part of precautionary dimension to reduce the malicious force's emission from the image and symbolic forms of this deity. It was considered as a defensive devise to install the iconographic form of this deity to avoid such intense havoc. In the respect of this esteem, the wooden image of Unmatta Bhairava was said to have been consecrated duly as facing towards the west in the complex of Jñāneśvara temple courtyard, identical in position with the rest of above-mentioned images of Patan and Panauti.

This Unmatta Bhairava image is comparatively smaller than its other counter-parts. His iconographic form is represented as having an eight-armed structure standing in *Pratyālidha* stance. This four-and-half feet tall icon of Bhairava is executed as a high-relief figure. It was executed on a stone slab measuring 54" X 8" X 30" inches by dimension, consistent within the regular iconometric norms of *Tintāla* (a triad proportion) and the iconic stance of *Pratyālidha* that stands on a lotus pedastal. The prominent portrait part of this deity is completed into a huge size of 20" inches high image with its regular infuriated expression. This appearance featured with the entire adornment of Tantric liturgical practice and ritual symbols. It appears to be festooned with the early art styles of Yakṣa images. Hence, it is more affiliated with the demonic characters of the ancient Gupta-school of arts as identical with the figures of attendants from Daśāvatāra temple in Deogarh, dated seventh century AD. However, the anthropomorphic

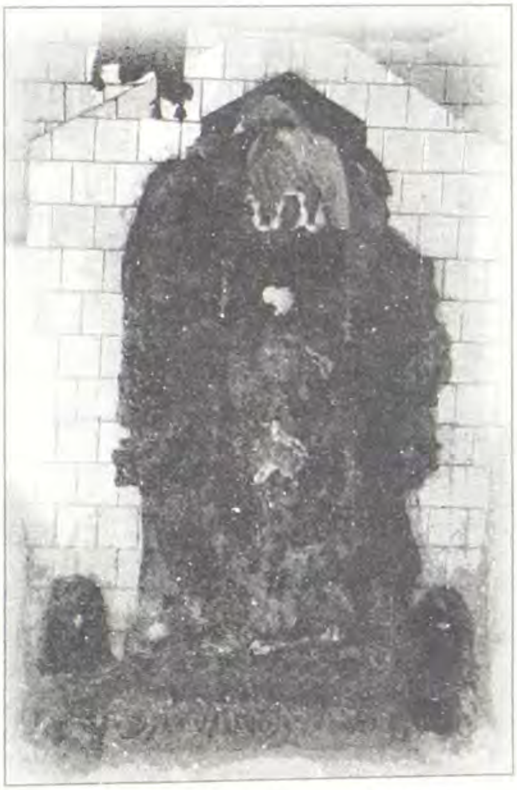


Fig. 42A: Jñāneśvara Bhairava

composition of this image is quite distinct from the Indian tradition of a naked Yogic posture of Bhairava, revealing a terrible and destructive aspect of the tenth century stone image of Śiva from Chaturbhuja temple of Khajuraho, India. But the Nepalese image is more idealistic and teads to includes the liturgical symbolism admixture of Hindu, Śākta and Buddhist Tantricism. Hence it reflects the unique norms of iconographic art and liturgical symbolism.

In the eight limbs of the Jñāneśvara Bhairava image, the upper left arm holds an elephant's skin and a trident, typical emblem of Śiva, and a Kapāla-pātra, a cupola of a human skull, in his upper left arm. It symbolically indicates the spiritual affinity with a special sect of Kāpālika Śaivism with this image. The subsequent pair of attributes is the sword, indicating his affinity with the Śaktism, in his right limb, and a sliced head of Brahma Kapāla in his left. The attributes of an elephant's goad and a coil of a snake as a noose follow it to his right and left pair of arms. In addition, his prominent right arm is shown as holding a bi-shaped hand drum (Damaru) with his palm revealing an index finger indicating *Anusči mudrā* of a pose. His limbs are suspending downward to feel the curve of a right knee exposing a posture of *Pratyālidha* through his legs. The entire body is covered with a variety of ornaments of liturgical attributes, to signify his sectarian origin in this image. It is bedecked with a garland of human heads and serpents, as his girdle includes snakes as his rings and foot-ornaments.

Mahākāla Bhairava

The principal attitude and meaning of Mahākāla Bhairava represents the greater time, or the great cause of death or time. The three-storied elevated shrine with stone paved courtyard is encircled by the rest-house lodge from three directions of the North, East and South. The main entrance of this deity is facing towards the west. The approximately nine-foot tall gigantic standing

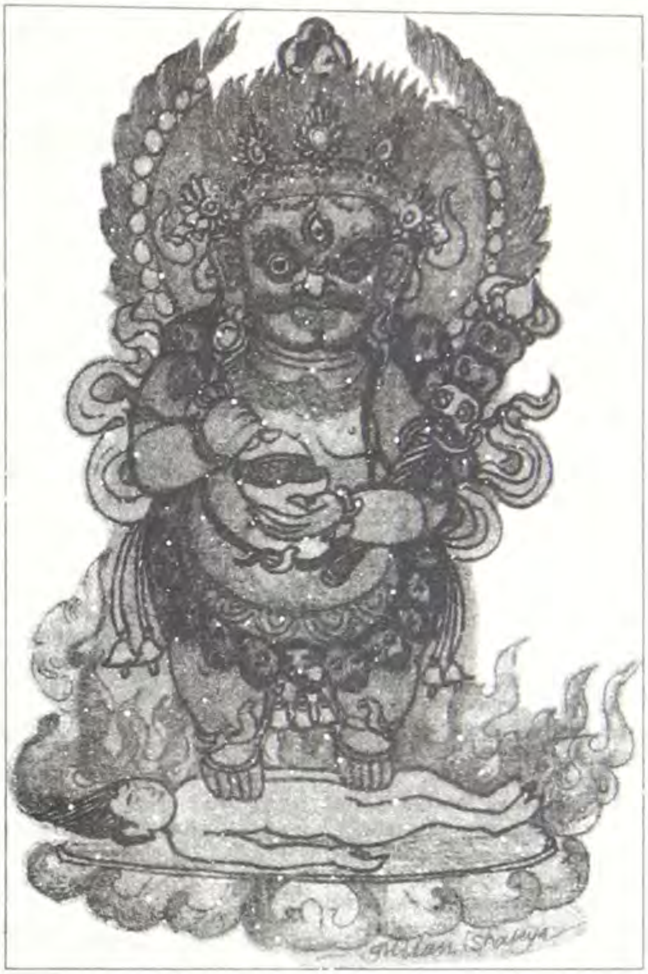


Fig. 43: Mahākāla Sketch
© of Author

stone image is painted black to enhance its dreadful look, with bulbous pairs of eyes lead with silver leafs. This three-tiered metal roofed temple is situated at the main roadside of the Tundikhel at New Road in Kathmandu (Fig. 43). This seven-feet tall rock-solid icon of Mahākāla is massive in dimension, and eminent for its inimitable stance of a vertical stand of Samapāda, chosen for defensive deities in iconographic deportment. This deity is shown erected in the heroic appearance of erection on a reclined human figure, personified as a goblin or spirit of Vetāla to represent his stand over a cremation ground in art forms. His pose of hand is revealed as clasped near the chest zone by holding a Vajrakatri and Kapāla in both of his arms. He also embraces a staff that is stitched with a set of three skulls, representation of a deity (Deva), a human (Nara) and demon (Aśura) on a staff, its handle of which is made of a human tibula-fibula bone topped with a shape of half Vajra in its crown. Hence, this attribute is called Vajra-Khatvānga shown embraced by his left arm. His right arm is holding a saw-knife or Vajra-katri in the attitude of a cutting a skull, and in the right palm is rested a skull cup. He wears a garland of a human heads and serpentine ornaments on his entire body.

This image is terrific due to the appearance of a bulging bulbous triple eyes that included on his forehead, which is significant to the Buddhist symbolism of his poignancy over Trikāla-darśī or judicious Tantric sage of awareness acknowledged for the past, present and future predictions. His bulging eyes are decorated with the leaf casings of silver as his eyelid, and a sheath for his headgears with a band of Pañca-kapāla (a set of five skulls) along with an effigy of Akṣobhya Tathāgata to divulge his lineage of Buddhist iconography. Hence, this Mahākāla image is a warden of Tantric Buddhism. Aksobhya Buddha of earth-touching attitude is studded on his crowned as a crest of feathers over iconic corona to qualify his aptness with a bluish complexion for his representation.

The series of a lancelet, or a leaf-shaped silver ornament, often delusion with a shape of serpent's hood, are studded as his canopy. These are decorated with his liturgical ornamentation of *kinikini patradalas* or *Kinkinpā* (in Newāri). They are studded to refurbish headgears of this deity. These assortments are accessible only to those devotees whose request is a yearning for fulfillment of their indispensable needs. This deity is also associated with bestowing of protection from their foes like sickness and ailments. His widened pair of ear is shown studded with a coil of serpents formed as ring. His broad nose is slanted to form a tip at its end, made prominent by a widened orifice to shape a distant of squares formed by his broad jaw. His widen orifice of a mouth discloses sharp pairs of canine teeth protruding over a row of pin-shaped teeth reflecting his carnivorous attitude. His curled tongue, bending towards the rear end, is also significant to trace his spiritual linage and mastery over the tantra-yogic-practice.

The iconographic form of Buddhist Mahakala is said to have been introduced by Nagarjuna. .This is mentioned in the text composed by Abhayakara Gupta (c.AD 1130). This deity of Buddhist tantra is interlinked with the set of ten fierce deities of *Daśa-krodha* identified as Mahābala [217] protecting the direction of Vāyu or north-western zone of the *Vajrahumkara maṇḍala* in the Nispannayogavali. The appearance of Bhairava, the wrathful emanation of the patron deity, is also mentioned in the Sambara, Mandala of the same Tantric series as dominant entities of the three spiritual spheres of Kāya, Vāka and Citta-cakras incumbent as the leading tabular deities. In this sphere of Vāka-cakra of the Sambara mandala, the entity of Mahā-Bhairava is named as a resident defender of Northern direction. Seemingly, the iconic form of Mahābala or Mahākāla is allocated at the south-western prefecture of Kāya-cakra of Sambara mandala. The iconic appearance and the stance of Mahābhairava and Mahābala are comparable in their physiognomy, and the spiritual responsibility of the custodian deity. Mahakala tantra is the most celebrated text of medieval Nepal, which is also prescribed by Amritananda Sakya in his famous Dharmakośa Sangraha. In the iconographic term the set of Daśakrodha is mentioned to have protection as part of his malice desposition from the tenth dimension of this earth viz.

No.	Tantric term	Sanskrit term	Direction
1.	Vajradanda	Yamāntaka	East
2.	Analārka	Prajnāntaka	North
3.	Vajraosnisa	Padmantaka	West
4.	Vajrakundali	Amritakundali	South
5.	Vajrayaksa	Takkirāja	Agni
6.	Vajrakāla	Nīladanda	Nairrita
7.	Mahākāla	Mahābala	Vāyu
8.	Vajrabhisana	Acala	Idśāna
9.	Usnisa	Usnisa	Above
10.	Vajrapātāla	Sumbha	Below

Table 5. Identified as old scriptural and new Tantric forms.
Source: Nispannayogavali

Mahakala is mentioned as the seventh Krodha deity among the set in this assembly. His specific direction is defined as of the northwestern crook in the mandalic disposition.

Bhairavas of Lalitpur

The obsolete city of Lalitpur was once culturally occupied by the early tribes of Kirātas, with influxes of some Buddhist missionaries from the enriching connections of south-western plain lands of Nepal. These early interactions have been specified with the establishments of Buddhist monuments, as well as a stretch of ethnographic scale and enriching legacy of ancient Nepal. Buddhism was predominant in this valley from the early century of mythological history of Patan region. This comes across from the legend of Kirātas hailed from their bygone hub of Godāvari region and fabulous *Matiko Nagara.* For the first time this embraces the convention of Matiko Bhairava in this area. This early shrine of Matiko Bhairava of Lagankhel was gradually famed as Prayāga Bhairava[218] in course of time. Its foundation is considered to derive from the holy confluence of Ganga and Yamuna rivers in Allahabad in North India.

The province of the early state of Patan was fringed to encircle within the locality of *Bhola-dhwākā* from the east, to *Pyāpukhū* of Lagankhel at the south, annexing Nahtole of Pulchowk to the west, and Kumbhesvara of Alkohiti to the north. It further embraces the Chapatole and Chyasala to complete the mandala circular settlements. Most of these regions carry evidence of the establishment of early artistic enrichments of Buddhist and āaiva spiritualism. The prominent and primitive among the Bhairavas were linked with *Prayāga tirtha,* as this is spiritually deemed to reflect the glamour of the ancient Indian city of Kānyakubja or Kannauja. The iconic form of Prayāga Bhairava is said to have been established by Licchavi king of Amúuverma. This, along with other three icons, was principally intended for the spiritual fortification, of the city from the south, and consecrating the Unmatta Bhairava of Kumbheśvara (Konti) from the north. Both of these shrines are uniformly consecrated as attending to the Maṇi-Bhairava or

Bhima-Bhairava[219] shrine of Mangala bazaar, between these two creating it as their centre. The Licchavi inscription of Narendradeva dated 688 AD (SE 82) Gaihri-dhāra of Pātan, reveals the expression of *Vajreśvara*[220] and the Tantric mode of worship of *Mantrajapakādi karaṇapujā,* dedicated to the fierce form of Śiva initiated during ancient Nepal. This blessed deity of Vajreśvara was esteemed at that time, venerated equally by the Pāśupatas and Brahmans.[221] This evidence could reflect the trace of early Bhairava worship in Nepal. This idiom of Vajreśvara could be identified with the inimitable Saiva iconic form of the fierce form of Aghora Śiva introduced on that occasion. However, this expression of *Vajra* cannot be hastily interpreted to relate with the Tantric Buddhism in manner and iconographic norms. Since then, copious Hindu icons are brand with attributes of *Vajra,* prior to its initiation within the Tantric Buddhist iconography of Bhairava. Perhaps, this term of Vajreśvara represents *Vajrapaṇī* Bodhisattva in his iconographic stance with a red complexion. However, the Buddhist deities of *Kaḍgapāṇi* and *Caṇḍamahāroṣaṇa* have a bluish complexion that is akin to the Bharaiva disposition of Hinduism.

Prayāga Bhairava (Patan) or Matiko (Batuka) Bhairava

This Prayāga Bhairava is regarded as the most ancient shrine of Patan believed as sanctified by Amśu-verma during the seventh century. This is a legend, (yet, to be approved the historical evidence). This shrine is logical in legend as initiated by this king due to his absconding, for some undetected reason, from the early court of Deopātan shifting his kingdom further to the southernmost region of Lagankhel in Patan. As a consequence of rehabilitation, this king deforested a thick wood of *Suvarṇakhād* to expand the habitat of ancient *Matinagara.* This king of Amúu-verma is said to have gone on pilgrimage of Prayāga, brought this image of Bhairava as a souvenir to consecrate in the middle of his newly-built court, in order to protect his subject from the nuisance of unseen forces. Hence, this image is considered as a replica of the original Prayāga Bhairava at the Ganga-Jamuna confluence. It is to be noticed that this traditional yarn seems to have been inspired at the height of the esteemed devotion of the ascetic sect marked with peripheral signs and symbols of 'peacocks' tails (Mattamayuris); some with a necklace of skulls (Muṇḍaśrinkhalika); some are quite naked (Digamvara), some stripped to smear themselves with creamtion ashes etc,'[222] as seen by Yuan Chwang during his visit to 'mid-Indian' empire of Harsa vardhana in seventh century.

However, in another story this image is named as the *Matiko Bhairava* due to its situation in the middle of the city. In addition, some still traditionally admire this deity by the name of *Batuka Bhairava* of Lagankhel. D. Wright and Cecil Bendall mention this incident differently. It is mentioned that Amśuvermān went to Prayāga-Tirtha and persuaded the deity of Prayāga Bhairava to escort him to Nepal. Hence, C. Bendall further suggests at this conjecture (until further evidence is forthcoming apart from this thesis we may be confused with the mythical mores of Pāncāla, a town of Panauti also deemed as Prayāga-Tirtha in Nepal. Either there were a responsible band of early settlers of Pāncālikās, which were brought from the Kannauj or Prayāga (modern Allahabad) to this vicinity by Amśuverman, and this was sought to be propitiated by the territorial grants and general bequests in ancient Nepal.[223] The term of Prayāga seems to have been implied at the Hindu sacred River that is the epithet of this deity of Bhairava, which as historians suggests is a derivative of the name of this deity. However, the exact iconic form of this deity is rare in both of the cases. Neither in Panauti nor in Matiko of Lagankhel shrine, halls with iconographic disposition of this deity exist but they are simply worshipped in the natural boulders enshrined in the respective sanctums. But we can surmise with the legendary institution that this cult exists since ancient times in Nepal.

Hayagriva Bhairava of Bungamati

This image of Hayagriva-Bhairava is legendarily associated with the spiritual culture and the advent of the Padmapāṇi-Bodhisattva or Matsyendranāth of Bungamati. According to local tradition, ancient King Narendra-deva of the solar dynasty was once manifested by the visualisation of the Lord Matsyendranāth to receive guidance for the erection of a new shrine of *Katuwāla*-passage in his dream. This village of Bungamati is considered as a summer abode of Padmapani Lokesvara. However, the terminological interpretation of Hayagriva in Sanskrit represents an image of a horse-necked deity. But it does not have any siognificant resonance with the Bhairava image of Buddhist tradition, except its similitude with a cursive bent of

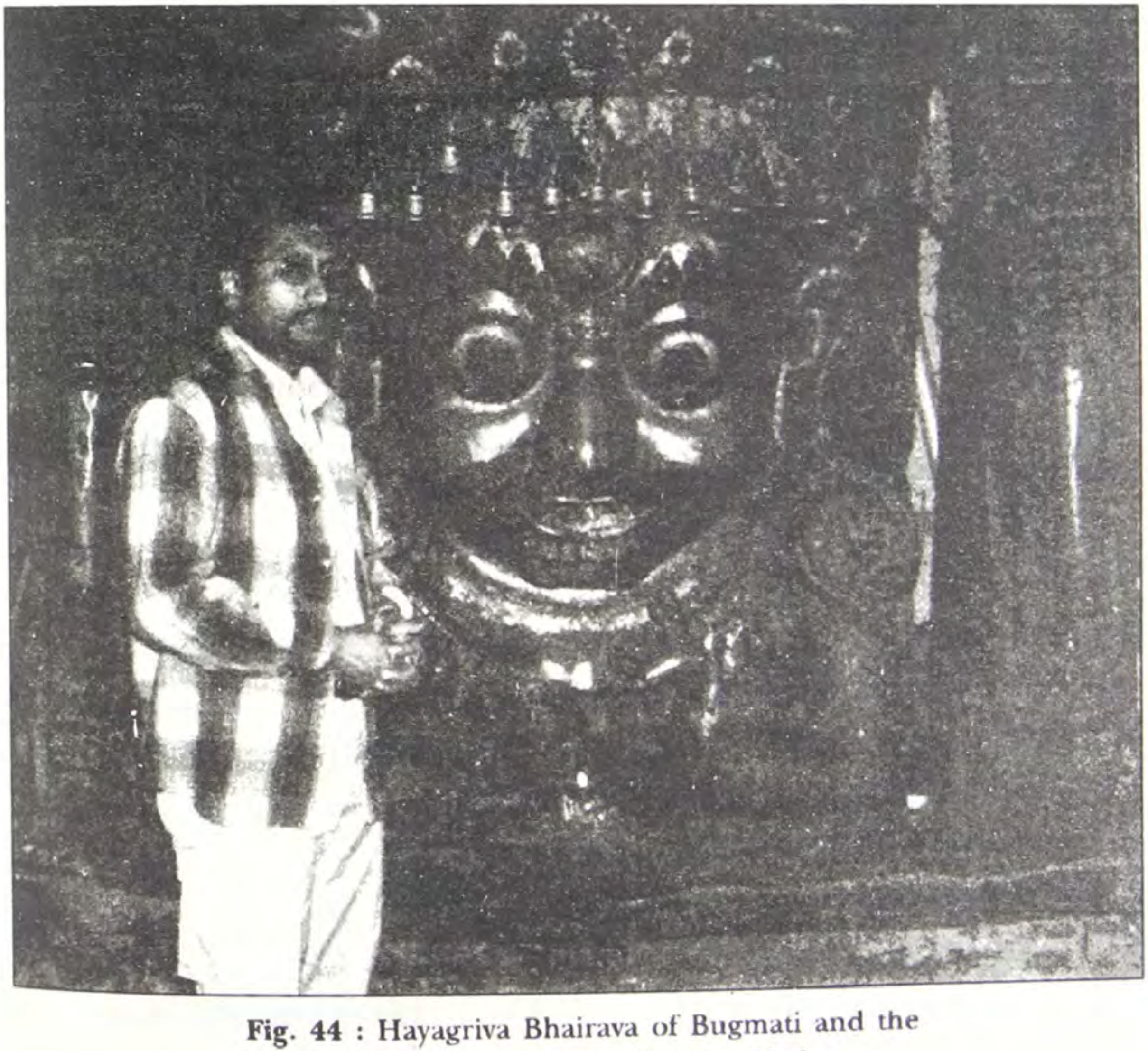


Fig. 44 : Hayagriva Bhairava of Bugmati and the Author standing/Pic: Shrijana Shakya

architectural component of Ghahmā (Fig. 38). This wooden structure is bent into the shape of horse's neck to fix it with a repousse image of Bhairava in the chariots of Nepalese gods and goddesses.

This is subsequent with a coaching of dream sequence this king dedicated with a shrine to Bhairava at the southern façade of a huge court-yard. This happened during the construction of a temple and settlement dedicating to this deity. This shrine was previously image-less, only a boulder was consecrated as the sacred image. It was made simply of 2025 steps south from the main shrine.[224] This shrine was later refurnish with the huge metallic image of Bhairava, and consecrated in 1660 AD during the NS 788 *Kārtika Krisṇa Ekādaśī.*[225] This Bhairava is also popularly known by the term of (Ruru or Runda-kuīḍa) Rundra-kupa Bhairava of Bungamati (Fig 44).

Tyānkā or Tikā Bhairava (Lele)

This open-air Bhairava shrine is situated at Lele village, a neighboring a village of Chāpāgāon, besides the waters of the Bāgmati River at the southern fringe of Kathmandu valley. Although this shrine is praised as one among the four principal Bhairava shrines of this region in the chronicles, but those shrines are cramped within the open spaces of sacredness. This is merely indicated by a small triangular wall of triangular shape facing the south. This wall is often painted with a gigantic portrait of Bhairava in a blue tone. The natural stone slab (*Pāh-lohan*) lying beneath this wall, is worshipped as a principal deity of Tikā Bhairava in Nepali, but the local Newāras are familiar with the local name of Tyānkā-Bhairava of Lele (Fig. 45). The present shrine is covered with metallic sheets supported by steel posts in its four corners.

Bhairavas of Bhaktapur

Bhaktapur is a city protected by a set of eight Bhairavas and Bhairavis. The central image of Viśvanāth Bhairava and Siddhi-Laksmi composes

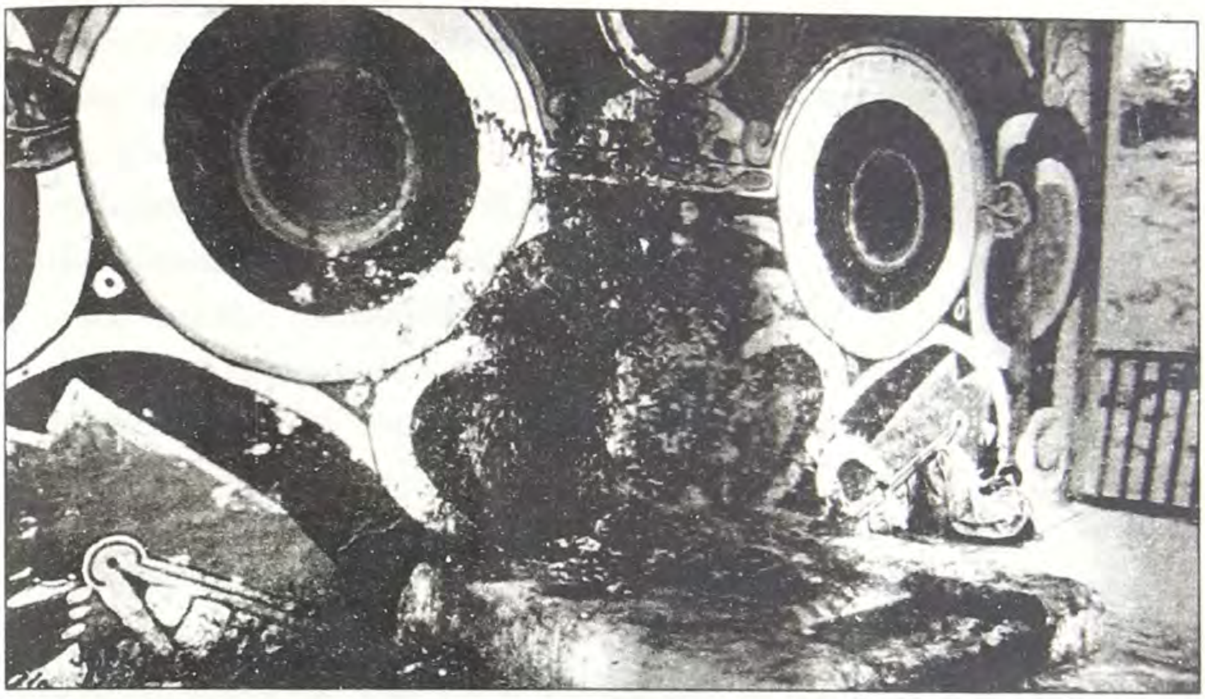


Fig 45 : Tyānkā Bhairava of Lele/M. Slusser

a spherical hub of Aṣṇa-mātricā and Aṣṭa-Bhairava maṇḍala of Bhaktapur city in its architectural nebula of medieval town planning. These enrichments of eight Bhairavas are without icons, but encircling boulders are consecrated to worship and circumambulate around open-air shrines. These nebulas of eight shrines existing on the outskirt of the town are also attributing with *Dyôh-chhen* as their inner-city abodes dwelling with the liturgical images of symbolisms. Apart from the conceptual ambits of the Aṣṭa-Bhairavas existing in the inner and exterior periphery of Bhaktapur city, imagined as guarding the nexus of Tripura-sundari shrine of Taleju inside the Bhaktapur Palace. This Taleju enshrinment of Bhaktapur palace is prefecture along with the enclosed square dedicated to Bhairava, hence famed as Bhairava-Chuka in local parlance. This rectangular structure is furnished in tune with the basis of Buddhist monastic architectural of Newāra in Nepal. This structure is famed with the name of its lodging of a set of eighteen wooden Bhairava images along with its stone icon placed at the centre of stone-paved courtyard (Lohan-chuka) of Basanti chukka or Varaha choka of Sadaśhiva chow of Bhaktapur. The medieval cultural glamour of this courtyard reflects a marvelous piece of medieval art in Nepal, with a descent eighteen sets of wooden Bhairavas including one made of stone at the centre of this Bhairava Chowk of Bhaktapur. This chowk is originally a part of the Bhaktapur palace adorned with the stones of *Kotkhā*-mine by builder kings of three generation i.e., Jagat-prakashmalla, Jitamitramalla and Bhupatindramalla, of Bhaktpur. Nevertheless, this specific image was lodged within the lap of a large chowk called Vyakochuka to embrace the artistic treasure of the sixteenth–seventeenth century Nepal.

Bhairava Chuka

This famous courtyard is consecrated by the area encroaching from a *Vyakochuka*, adjacent to the *Talejuchuka* of Bhaktapur Durbar complex lodges. This stone-paved courtyard is rectangular in shape, and lodged with the stone image of medieval Tāntric form of Varāha with eight arms. This statue, 30" inches high, also gives the name to this premises as *Varāha-chuka*. This *Chuka* is better known by its common name of *Sadāśiva-chuka* due to its usage as a penitentiary for Sadāśivamalla, an elder son of Mahendramalla, a famous king of Kantipur. He ruled after the demise of the first Malla king of Kathmandu to mint a silver coin as '*Kāṣthamaṇḍapasyādhīpati*.' or the lord of *Kāṣṭhmaṇḍapa*. This is according to the Nepalese historian, coincided with the event of establishment of the colossal Taleju temple of Kathmandu around 1564 AD (NS 684).[226] If this is to be believed then it can be surmised that this is the year of completion of the most influential shrine of Taleju, the tutorial deity of the Malla rulers, and the celebration of the magnificent wooden edifice of Kāṣṭhmaṇḍapa is coincided or acclaimed as equal with the appreciation of the Kāpālika and the tantric Buddhist sect during this period. It gives the implication that the Bhairava trend was at its highest stage during this period. In the chronicle account, the king of Sadāśivamalla was autocratic and a follower of the Svascchaṇḍa

Bhairava i.e., Pacali-Bhairava. He is notorious for his in famous character, ill-manners and misbehaviours towards girls and newly-wedded women for the quenching his sexual desires. His ill-intention of seducing women and horrendous disposition of setting his horses at the cultivated field was oppressive to his subject and populace. This was made excessive when he was caught during his attempt of seducing a peasant woman in the field of Manaharā River.[227] At this, his subjects began to revolt tremendously, and the king was beaten and trodden so badly by bamboo poles and mallets of the farmers. It compelled him to flee across the Manahara River and to seek asylum in the Bhaktapur court. By dethroning him to incarcerate in this very chowk of Bhaktapur court. Henceforth this courtyard next to the great Taleju shrine of Bhaktapur, was evacuated to detain him in internship. This incident is considered as happened during 1585 AD (NS 705), as his younger brother Sivasimha malla is seen as the rule of both Kantipur and Lalitpur then.[228]

Previously, this chowk was empty but soon after the imprisonment of this king this complex became famous as Sadasiva chowk. He is said to have devoted his extreme adulation by executing eighteen different wooden images of Bhairavas of 20" x 36" sizes within the arcades, and fitting niches facing the east south and the west. This is installed in the proportionate ratio with Siddhi Gaṇeśa and Kumarī and the set of eighteen Bhairavas in the atelier. Decorated with the frieze of wall paintings and maginificent wood carvings it exhibits the brilliance of Newāra artistic genuine.

The eight-armed stone image of Kāla-Bhairava is shown trampling over a Vetala in the middle of Varaha-chowk, paved by the Kotkhā stones. This Bhairava is shown as holding an elephant's skin (*Gaja-carma*) in both of his upper pair of arms, the subsequent pair is shown attired with the sword and shield, followed by a small drum (*Damaru*) and a human-bone staff (*Khatwāng*), with the lower pair clutching a saw (*Kartri*) and a sieved head of Brahmā, whereas the frontal pair is shown near to the chest with his regular bearing of a Kapāla and a Bindu.

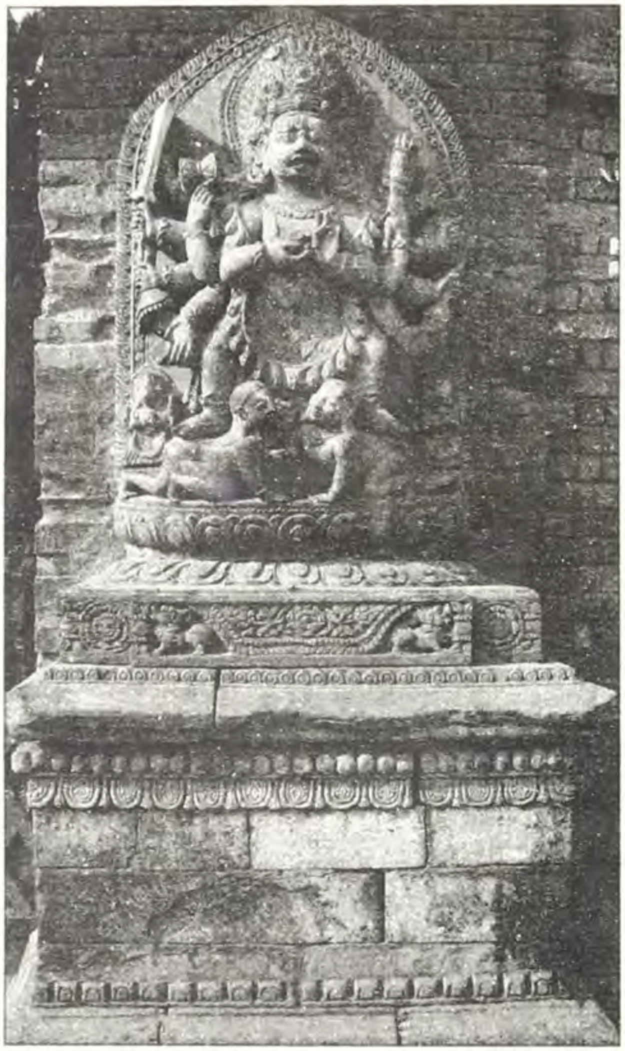


Fig. 46: Bhairava of Bhaktapur Durbar square.

The set of eighteen wooden Bhairavas preserved inside the arcade are marvelously executed to depict the esoteric entities of Tantricism. The Bhairava images of this arcade existing within a consecrated chamber afford by the presence of these set of eighteen icons of Bhairava chowk in the premises of Taleju shrine of Bhaktapur. These twelve-armed Bhairava images are attributed with different iconic peculiarities and painted with raw stone colours (Fig. 46). Those are rare in common practice, but unequivocally advocates the strong holds of the Bhairava cult of medieval Nepal which is exclusive in quality and essence. No other part of Nepal is possessed with so neatly arranged a series of magnificent wood works. This is a treasure of Bhairava's embodiment and magnitude of its cult impression so far said to have been executed by Sadāiva malla himself. This artistic genius is also a craze to inspire the later Malla King of Bhaktapur Bhupatindra for his spirit of execution and establishment of this stone image of Bhairava during 1700 AD (NS 820). This stone image of Bhairava seems a true replica of one executed by Sadāśivamalla in Bhairava chowk of the Bhaktapur court. This twelve-armed Bhairava shown stepping over a pair of vetālas, serving as attendants, over a double petalled lotus made for pedestal. This inscribed icon of seventeenth century is fully clad with bone-ornaments, garlands of human skulls, sarpa-kuṇḍala, serpents as ear-rings with lavishly decorated tantric corona.

His six pairs of arms are fully attributed along with the tantric attributes of *Vindu, pātra,* insigma to envisage at the apprenticeship towards esoteric left of emptiness and its potentiality. The row of right arms of this deity is exhibiting, elephants goad, sword, a sow or kartri, boon-bestowing pose of *varada* and a double-drum-damaru on a raised arm. Similarly, the arrangement of is left arms are attributed with a noose, shield, a skull, and proective pose of *Akshaya* from upper to down row, except the *kha-twāng,* a bone saff at a lifted arm of left zone.

This image is shown as protected by a pair of *Singhini* and *vyāghrini.*

The Sadāśiva chowk icons of wooden Bhairava are comparatively more lucid and spontaneous with the flow of law of frontality, and symmetrical balance to adhere with the iconographic receipts of *Bhairavastaka* and *Bhairavagama.* Hence, these images are unmatched with any of the struts so far being executed, although the temple of Yakṣeśvara exhibits the ferocious icons of Bhairavas at the door wings discerned as the emanation of Asta-Bhairava icons to its four façade. However, these dilapidated icons are not considered to compete the essence and grandeur of so far frozen and preserved icons of Bhairava chowk.

These arrays of images are displayed as commencing from a red complexioned Bhairava of Kumāra or Vatuka form. This is noticed through the arrangements of attributes of his arms viz., a bouquet of peacock's feather, (*Mayurapricchā*) a spike, a sword, rosary, text, a shield, *Varada, Abhaya,* and *Bindu-patra* are symbols of accredits to this iconic stance, This Batuka-Bhairava is shown as stepping over a Peacock. This image is displayed along with the wooden icon of twelve-armed Gaṇeśa of Buddhi-vināyaka. Both of these icons are installed at the opening arcade of the east-facing wall of the Bhairava chowk or Sadāśivachowk in Bhaktapur.

The rest of these images are identified easily with the mounts of a parrot, a Garuda, a Vetāla, a carcass, a buffalo, a bull, a peacock, a swan, a horse, a cock, a dog, a jackal, a sheep, and a swan, a Vetāla, a parrot, a peacock and a carcass are repeatedly mounted by the diversely highlighted deities of Bhairavas of a fair, jaunt brilliant complexion, a yellow-green, a cobalt blue, a vermillion, a cerulean-blue, a crimson red, a cobalt green, a flake white, a carmine red, a compose blue, a yellow ochre, an Indian red and a deep yellow complexions. This corroboration is matched with the E.T. Atkinson's first of the Asta-Bhairavas, as Gananetra, with golden complexion and swan as vehicle with the spirit of Brāhmī. Likewise, Chaṇḍa-Bhairava with bluish tone with he-goat for his vehicle to pair with Māheśvarī. The Kapa Bhairava is shown with blood as a tone and peacock for a mount to pair with Kaumāri as a spouse. Likewise, Unmatta Bhairava in yellow-ochre tone is mounting over a lion to sport with Vaiṣṇavi. Naya-Bhairava is ascribed in Garhwāl tradition in blue form to mount over a buffalo as a spouse of Vārāhī. Kapāli Bhairava is toned as ruby-red with his ride on an elephant as a pair of Māhendrī. Bhishana Bhairava on the other hand toned as black to mount over a crow and pairing with goddess of Cāmuṇḍā. This group of eight is completed with the inclusion of Śankara Bhairava complxioned as molten gold to pair with Kāli.[229]

Sushila Bhairava (Katuñje)

The village of Katuñje, situated at the southwest from the major city of Bhaktapur, is spiritually fortified by the consecration of the Sushila-Bhairava shrine. This Saiva-Newāra settlement of the medieval age is also sheltered by Santeśvara Mahādeva temple to its west. The three-storied temple of Sushila Bhairava is un-iconic, but worshipped on a Bhairava śilā or a slab of stone assuming the shrine of this deity. This natural stone is adorned merely with a non-iconic oval pit considered as the main shrine of this region.

Hanu-Bhairava of Bhaktapur

The image of Hanu-Bhairava was consecrated during the medieval age as guarding the Malla court-palace, along with the hostile form of Narasimha in Bhaktapur. This inscribed image was consecrated by Bhupatindramalla, the famous builder king of Bhaktapur in early eighteenth century, in order to protect this court from malignant spirits and natural calamities. The term of Hanu-Bhairava is composite in iconographic pose and attitudes having a guise of Hanuman, and the iconic attributes and stance of Bhairava. This cult is unique as it blended with the Vaisṇavite hero character of Rāmāyaṇa with the ferocious form of Śaivism. Both are elemental in the socio-cultural trends of medieval Nepal, also characterised as the patron and the guardian deities of the Malla courts of medieval Nepal. Hence, these images are frequent with analogous motifs in the courts of Bhaktapur, Lalitpur and Kantipur. The pair of Narasimha and Bhairavas is more pronounced as the astro-architectural motifs of Newāra court-art.

Hanu-Bhairava of Nagadesh

In the traditional square of Nagadesh also lies a prominent statue of Hanu-Bhairava as the protector of his region. This image is situated at the prominent square (Lāchi) of Nhuchhen tole at Nagadesha. This is a unique and rare piece of medieval stone art that proves an esoteric cult of guardian deity worship existed in medieval age in Nepal. This image is often addressed as a *Pañca-mukha* Hanuman due to its possession of five heads in a human torso, resembling the stance of Pratyāliḍha or protective stand. This image is sanctified at a rear side of a five-headed Siddhi-Gaṇeśa temple located as facing at the old court, or *Lāykū*. This is adjacently located at the shrine of Taleju, which is defunct and its authorisation is occupied by the office of VDC at present. The measurement of this stone figure is approximately 21" X 12" inches; it stands over a pair of crawling goblins in a creeping mood.

This ten-armed image of Hanu-Bhairava possesses five faces of a monkey as a composition of a face of Hanuman, added with the attributes and functions of Bhairava to guard the city. This icon represents the composite forms of Hindu mythical characters. They are corresponding with *Narasimha*, a phoenix bird to signify Garuḍa to his left pair of heads and an elephant's skull to denote Gaṇeśa to a main face of monkey or Hanuman and the skull of a boar placed on the top to indicate the cult and practice of Vārāhī of this province. *Nīla-vārāhī* of the Boḍe is the principle patron deity of this region and considered as one of the emanation of other protective goddesses of Mahālaksmi of this region. This Tāntric image of composite iconographic eminence, asserts the popularity of the esoteric form of Bhairava, as well as qualifies the trend of the seventeenth–eighteenth century art, culture and iconography of Nepal.

The most prominent feature of this Bhairava image is perceptible from the garlands of human skulls and the *Sarpa-kundal* or coils of snakes used as ear rings to this image. The uppermost pair of arms also yields the usual attributes of Bhairava viz., a sword (*Khaḍga*) and a shield (*Dhāla*). It is subsequent with a *Triśūla-Khatwāṅga* and a small drum (*Ḍamaru*), a loop of snake as a noose etc. This image is reproduced by the HMG archaeological department.[230]

Bāgh Bhairava of Kirtipur

This tiger-faced deity identified as Bhairava is the chief patron of Kirtipur hill called *Gundyê* in Newāri. This icon is exclusive as a tiger-faced Bhairava with his name of Bāgha-Bhairava or *Vyāghra-Bhairava* implying its source of origin to this attribute of Bhairava with a tiger face. This shrine is located at the top of the Kirtipur hill festooned with the three-storied elongated temple facing to the south within this traditionally built, wide rectangular courtyard. This complex accommodates many subordinate shrines, along with some olden stray images dedicating to the cults of mother goddesses, āiva and Gaṇeśa. The antiquity of Bagh-Bhairava shrine seems more recent to those artifacts of early stone sculptures scattered around this premises. However, the historicity of this shrine is vaguely presumed within the underpinning of Kirtipur city by the medieval king Sadāśiva deva (ŚivasimhaMalla).[231] There is an interesting story concerning the sanctification of this shrine and image of Bāgh Bhairava attributed to the shepherd's children. This myth is proverbial as:

According to the story, once, a playful group of shepherds' children happened to engage in modelling toys out of clay. They were amusing themselves with the sport of makings of clay toys. They consequently executed a shape of a tiger out of the raw clay in their respite mood. They were overjoyed with the achievement of their lively creation manifested before them. Therefore the boys were much elated to have created a clay-toy tiger into as realistic a form as possible. They were delighted by the unanticipated effect and incomparable achievement of their creation turning into the masterpiece of realistic image. It went on superb except the remaining works of art to fix a tongue into a wide cavity made for a mouth of a tiger which they were perplexed fit in as an exact match. Hence, they began to probe for suitable dried leaves to substitute for its tongue in the nearby forest. They were excited to fix it as a long tongue for a clay-toy tiger. As these kids had accomplished their chore of toy making in an elated mood, suddenly the spirit of Bhairava emanated and transfused to animate a clay-toy into a real and breathing tiger. This newly-vitalised beast began to devour all sheep and goats brought for gazing by those kids, while the kids were busy in a hunt for a suitable material to match for a tiger's tongue. Unnoticed by those children their creation has already been transformed into a real one out of a clay model. When they noticed it, they began to regret deserting their cattle. They rushed here and there to trace a possible hiding place. But they were unable even to find the track of their hoofs and came back to the same site where they had made the clay tiger. Suddenly, they noticed some stains of with blood on the mouth of the clay tiger, and were shocked to even imagine the story. After realising this unbelievable story, they rushed into the town to spread the amazing news around the city of the earthen tiger devouring their cattle. Now the clay tiger was esteemed as a divine form of Bhairava. In remembrance of this event, this earthen image is consecrated as the deity, and some boulders are also installed in remembrance of the herd of shepherd children.

Hence, this story corresponds to the foundation of this image to the inception of the Gopala dynasty here in Nepal. The kids of the shepherds mentioned in this story remind us the hyperbola state of antiquated age. There is no historical evidence of this, but we can farely imagine this event could be contemporaneous to the age of Śiva (simha) deva of circa. 815 AD or 1119 AD.

Bāgh Bhairava of Dallu in Kathmandu

This shrine dedicated to Bāgh Bhairava is located at Dallu near to the bank of Viṣṇumatī River in Kathmandu at present the butcher community use this cultural site as slaughter area. This shrine is decorated with a stone image of a tiger-faced Bhairava, locally celebrated as the replica of the original image from Kirtipur. This figure is of a tongue-less tiger adorned as an initiated deity in a way of Tantric mode by the locals, those deprived to visit and worship before the innate shrine of Kirtipur. This institution of spiritually indistinguishable imitation of these shrines might explain the substantial motive of enterprising of this structure at the present location of Dallu. This replica image of Bagh Bhairava was previously

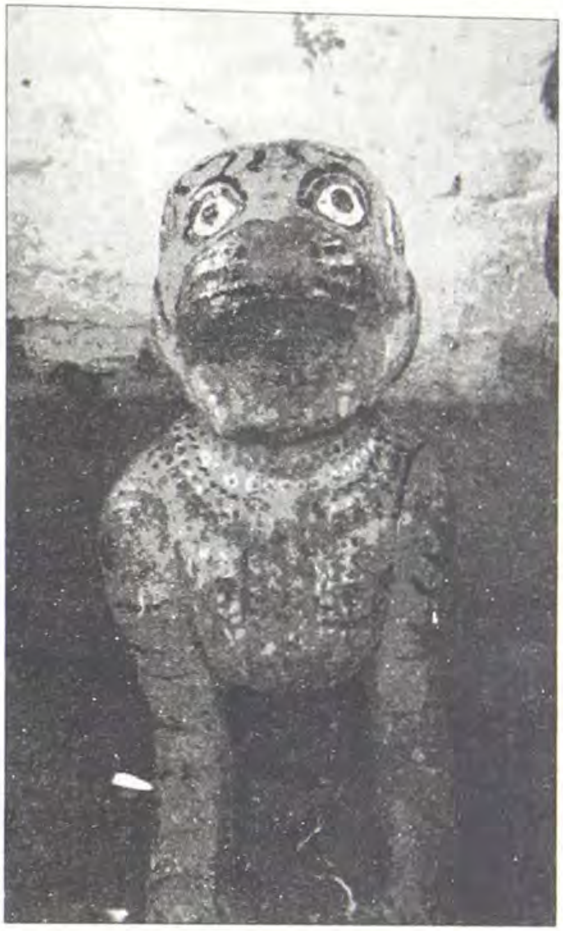


Fig. 47: Bāgh Bhairava

sanctified in the middle of an open-field on a way approaching to Svayambhunath hill (Fig 47).

There must be some considerable socio-cultural or political factors behind the motivation of this establishment in Kathmandu during medieval Nepal. But there is no reliable sources to constitute the historicity of this shrine and image. But its cultural heritage exists with enshrinment and placing at the western bank of Bişṇumati, a bordering river of old Kāntipur city. This cultural concept of Bāgh Bhairava might have been celebrated by the groups of olden shepherds, for which this locality was providential as grazing land. It could be one reason to ascertain this shrine of a tiger-faced deity for the protection of their cattle becoming a prey for a tiger. It construes the popularity of this deity among the agro-pastured populace of the olden age. In this circumstance, *Vyāghramukha* Bhairava is contemplated to be the neighboring attendant of the Halchowk Bhairava in Nepal.

The periphery of this temple at the western bank of Bagmati is also accommodated with the embodiment of the *Pāh lohan*, open air shrine dedicated to *Bhairava-Bhairavai*, Śiva-lingam shrines adjacent to it. This shrine is also dedication of the 30" high stone trident to its north of Śiva-lingam and *Pāhlohan*, to indicate the frequency and poplarity of this shrine as the deity of kinship. The category of Ksetrapāla or vetāla also accommodates as *Pāh lohan* or a stone-slab form of a deity enshrined within this complex.

Nahkwā-Bhairava of Nuwakot

This Bhairava of the northern passage to Kuti-Kerunga passage to Tibet is said to have been consecrated by the traders' community of medieval age for the security of their commodities and fortunes. The term of *Nahkwā* said to have derived from *Nhu: kwāh* of Newāri term meaning a new fortress, which is protected by the image of Bhairava as its patron. This term is later interpreted in a Sanskrit manner to reveal a sense of *Navakot* for Nuwākot also includes a dual meaning of a new fort or a bunch of nine castles. However, this term has nothing to do with the tradition of the Bhairava cult that was initiated by a group of Newāra traders to Tibet in medieval Nepal. Hence, this is, in addition, is famed as *Dhami* or *Dhamini* Bhairavas as a possessor of the occult powers of Shamanism. The shamans, for their enhancement of over-protective energy, also visit this deity. As Nuwakot lies at the gateway to Tibet, the Tantric worshippers and traders' communities said to have initiated this deity for the protection of the commodities and the belonging of mercantile. This is extolled by the historical facts of restoration of Nuwakot Bhairava shrine by the Malla king of Kantipur Laksminarasimha during 1638 AD.[232] This is also legendary with the facts of Bhimamalla as the pioneer who initiated the mercantile links with Tibet by instigating the arcades of Yālu-shyāra and Yālu-Ngu[233] in Lhasa and Digarcā or Shikārjhong (*Jhikhā-cchen* in Newari) in Tibet. This Bhairava stands as the preliminary one contemplated by the traders, communities in Tibet. These icons of five Bhairavas are found in painted representations, and preserved in Ngor Monastery of Lhasa in Tibet.

This Bhairava of Nuwākot is also worshipped as Gaṇḍī-Bhairava or Gaṇḍaki-Bhairava in the inscriptional tradition of Nepal. This could be due to its affinity with the river of *Triśulī,* or the term of *Gaīḍi-gulma* of Licchavi epigraphy could better serve to link with this new appellation. The contribution of 30 Ropanis of lands for the charitable trust are dedicated to this

Gaṇḍaki-Bhairava by the natives of Viśvasihma and his wife Purṇeśvarī during 1705 AD.[234] This also asserts to the popularity of this deity with a local form and name during the medieval age in Nepal. Prior to this, the earliest inscription denoting the term of Gaṇḍaki Bhairava to this shrine, was accredited by a local contribution of a brass bell by a devotee of Ramadeva during 1600 AD.[235] However, this document vaguely mentions about this shrine, but it does not disclose whether this address is properly meant to the iconic stance of this deity, or it has acclaimed in its geo-physical basis. The closest possibility of this naming has its origin in the river Trisuli–Gaṇḍaki.

Vajra-Bhairava of Gorkha

This Bhairava is mentioned in the Licchavi inscription at the cave mouth of Gorakhnath in Gorkha district dated 698 AD (SE122) of Śaka era. The term of Vajra-Bhairava indicates the Buddhist iconic form. However, its existence in districts like the Gorkha requires further investigation from different angles of the Buddhist emergence to this region. It indicates to the esoteric spread of the Dharmapala cult of Yamāntaka, as the conqueror of death in Vajrayāna Buddhism. This is a fierce emanation of *Manjuórī,* the embodiment of wisdom, and the most complicated and terrible of entire northern Buddhist iconographic dispositions of the divinities. The iconographic stance of *Vajra-Bhairava*, a Tantric form among the *Yidam* of the *due-lugs-pā* and Dharmapala family, comprises one among the group of 'Eight Terrible Ones' called *Drag-ched* in Tibetan. Vajra Bhairava appears with an excessively outsized head, scrawling brows, three cruel eyes, and a gaping mouth, revealing canine fangs and rolling tongue.[236] However, in the site of the *Upallo-kot* of Gorkha, there is a barren iconic station, with merely some boulder believed to be a shrine to this divinity. Regarding this Bhairava, chronicle also avers with a myth of a dream by a peasant from Bhaktapur c. 1737 AD (NS 857).

Bāhra-Bhairava of Pokhara

The tradition of worshipping twelve different masks dedicated to Bahra Bhairava existed among the western Newāras of the Gandaki region of Nepal in Pokhara. It shows the fondness and influence of Bhairava cult among the Newāras of western Nepal. However, although this tradition exists as a cultural pomposity of the masked dance dedicated to the twelve deities, instead this is observed as the Nava Durga or a set of Mahakali dance once dispersed from the cultural institution of this valley. These twelve sets of mask dances, is considered as attending with a set of eight mother goddesses and retinue of Singhini, Vyāgrhini Gaṇeśa, as the leader of this troop of dance, and the Kṣetrapāla. Although this dance is dedicated to Bhairava of Pokhara, but it does not culturally relates to that with the valley spirits instead this is ritually linked with the Tantric Buddhist liturgy of the Kathmandu valley. The naming of this dance might have been dedicated by the populace in order to attribute with the main shrine of Bhairava situated at the cross road of Bhairava tole in Pokhara. Except for this, the cultural and philosophic rhythm of this celebration is mismatched with local spiritual contents of the Newāra cultural track in this region.

Pālpā Bhairava (Tansen)

Bhairava image of Palpa is also deemed as a principal deity in the cultural centre of western Nepal. This spiritual influence of Bhairava was established from the early medieval age. Its account goes with the consequence of Mukunda Sena and his incursion in the Nepal valley during 1255 AD. The cult of Bhairava in Palpa was subsequent to this consequence in medieval Nepal (Fig 48). The Newāra artisans of the valley that reached Tibet in the seventh century earned their reputation and spread their cultural impression even in Tibetan art and architecture, this then reached far north to

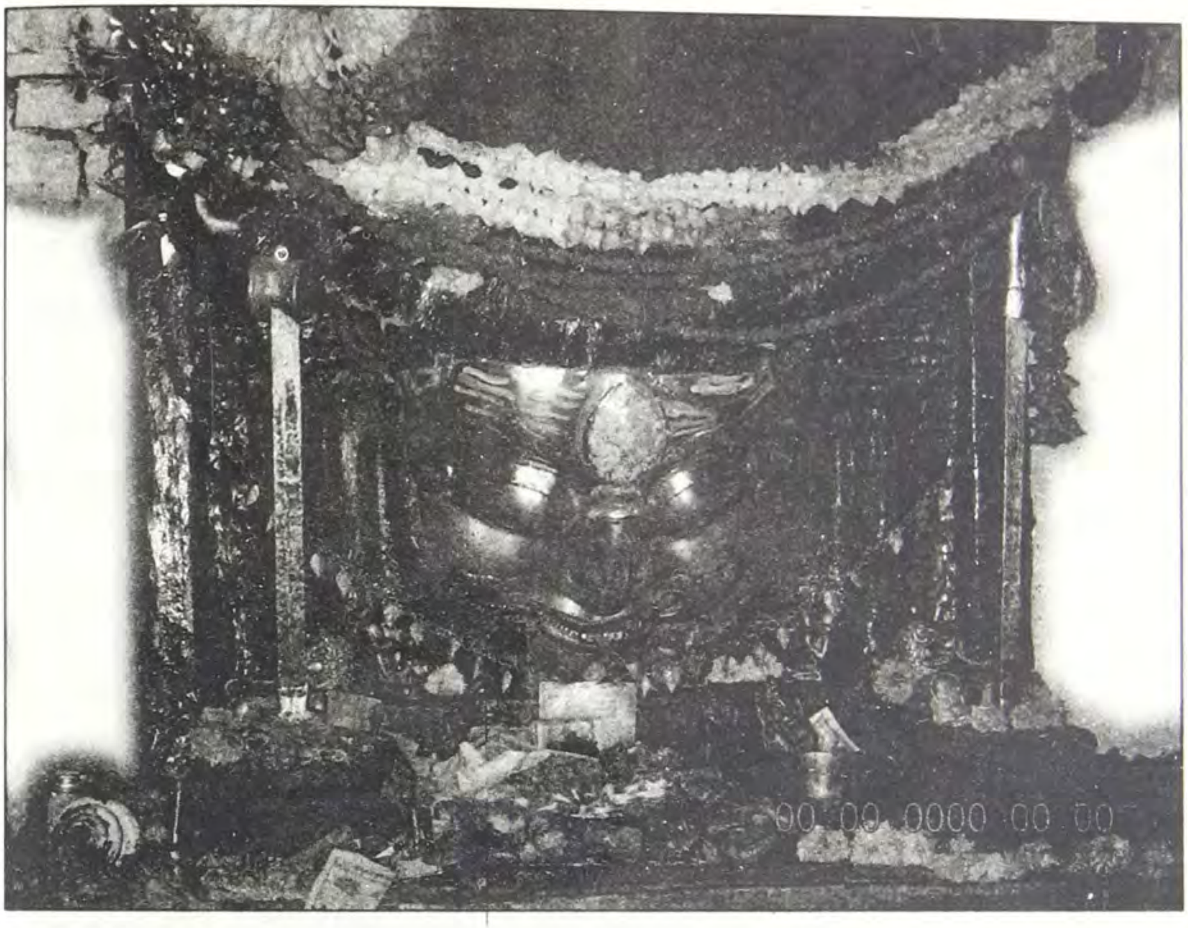


Fig. 48: The silver image of Palpa Bhairava regular worship of this shrine is attended by a yogic caste.However, this ritual is said to have been shifted from Kathmandu Valley during the fourteenth century AD./Courtesy: Bharat Deurali

greater China. This trend was enriched by the metallic art of Newāra mannerism of the medieval age, which also spread through the Buddhist art tradition up to Guge, Purang and Manang. However, the Tāntric leaning of Bhairava persisted with the expansion of Śaivism and Buddhism during medieval Nepal.

History asserts that this Bhairava icon of Palpa was seized from Nepal during the incursion of Kathmandu valley by the famous ruler of Mukundasena. This plunder was instigated with the collaboration of the Magar tribes during the fourteenth century AD. According to Luciano Petech, this assault was made during the rule of Abhayamalla in Nepal but D.R. Regmi casts a doubt on this statement.[237] According to D.R. Regmi, this foray was taken under the benefit of chaotic condition after the menace of Harasimhadeva in this valley during AD 1324 (NS 444). "But he could not stay a recluse in the valley due to his depredation that went to offend Paśupati whose malediction brought ruin to his army. Later he died while he was escaping."[238] Nevertheless, D.R. Regmi wrongly misinterpreted the invasion of the western Malla or Jitārimalla to the immigrant King of Simraongarh.

However, the image of Palpa Bhairava is significant in western zone of Nepal as a yogic deity, hence it is worshipped regularly by a Yogic caste.

Kṣetrapāla Bhairavas

The term of *Kṣetrapāla* construes the meaning of a protector of the region denoting a patron deity. The shrine dedicated to this deity is often consecrated at the north-eastern corner[239] of the towns and villages for the protection from evil forces, and foes. Kṣetrapāla is represented in the symbolic non-iconic stone plate or iconic pattern of the rambler.

This trend is prevalent in the Kathmandu valley for non-iconic open-air sanctums dedicated to this deity situated around the squares, shrines, lanes, monasteries or corners (Fig 49). The non-iconic perception of Ksetrapala is prevalent among the Newāra Buddhist of Kathmandu valley, hence a pit- square is dedicated to this deity at the southwestern corner of the Bahal architectural edifices. This is also termed as *Kalah-gāh,* or a pit meant for the disposal of remnants of liturgical offerings of the Buddhists. This concept could be one of the spiritual motives behind the popular esteem and concept of *Lukumāhādyôh.*[240]

This cultural trend of the Newāra populace denotes the concept of a hidden form of Siva, prevalently occupied to include an entire week of a *Pisāca-caturdaśī,* or *Pāhān-cahre.* This festival is celebrated pompously with a notion of Śiva hiding due to fear of

Bhaṣmāsura. This mythical story is popular, as once Śiva, in his state of hallucination due to a the heavy dose of marijuana had dispensed entire power of authority to convert everything into dust if this demon touched it. In order to experiment the effectiveness of this boon, Bhaṣmāsura attempts to touch the head of Śiva. This boon was effective with instant consequence, therefore the lord had to hide before the possessor of this influence. People are said to have made Mahādeva their personal guest, and fed him as if they were habituated with it. Hence the disguised Śiva is said to have consumed meat and wine to protect himself from this demon. In consequence, people celebrated a festival in commemoration of this event during the month of March every year. Śiva is considered as assuming the form of a guest or '*Pāhān*' in Newāri in order to devour the entire kitchen recipes of Newāri cuisine prepared for this occasion. This occasion is celebrated with the exhibition of the faces and images of Bhairavas in different nooks and corners of the ancient cities around Kathmandu, along with the diggings of the streets and squares to manifest the hidden images of Śiva as *Lukumāhādyôh.* This also harkens to the tradition of the Bhairava form of Śiva worshipping as the leader of leprechauns to celebrate the occasion of *Piśāca-caturdaśi* in this valley. In this cultural mode of tradition, the conceptual norms of Bhairava worship is blended with his benediction of protection from leprechauns as regional guards, hence the term and liability of *Kṣetrapāla* is a pertinent customary designation festooned to propitiate on him.

Kṣetrapāla

The term Kṣetrapāla simply means, 'the lord of the field or region'. This concept is implied spiritually and culturally as the *Bhuwāh* or Bhulān trends of the Kathmandu valley, consecrated as a sacred land of fields, squares or streets of settlement and even in Buddhist

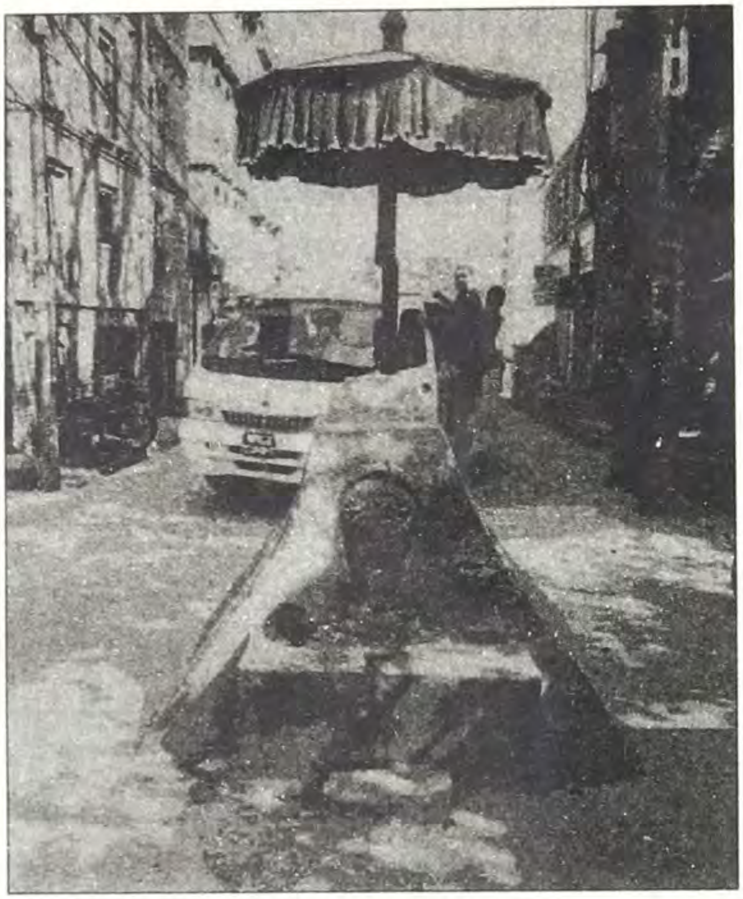


Fig. 49 : Kṣetrapāla

monasteries. This niche for this deity is selected as the patron deity in local practice. However, this term of Kṣetrapāla as an embodiment of the iconic entity refers to the religious embodiment of Śiva that can be sensual with the classical tradition of *Lukumāhādyôh* tradition of Newārs in this valley. This trend is conceived as an omnivorous form of this lord of Yoga, when he desired to devour (Bhoga) flesh and wine. This form of the deity is also associated with his concealing himself from *Bhaṣmāsura* in local tradition. However, the concept of Ksetrapala slightly differs in worship and appearance although its spiritual norm is analogous with other manifestation of the *Daṇḍapāṇī, Nīlakaṇṭha, Mṛtyuñjaya, Manjughoṣa, Caṇḍeśvara, Daksiṇāmūrti,* and the hermaphrodite form of Ardhanāreśvara. Apart from this, the set of eight Bhairavas-mahākāla and Vaṭuka Bhairava are considered as principal deities. Among them the nine celestial forms of Śiva are also considered counterparts as of those Aṣṭa-Bhairavas.

The eight-fold sacred admittance to Śiva's abode is besieged to be protected by eight forms of Bhairavas with scrupulous names and attributes. The medieval cities of Kantipur, Lalitpur and Bhaktapur are also spiritually fortified with sets of these Aṣṭa Bhairavas, Aṣṭa-Gaṇeśa and Aṣṭa-mātrikās. All of these shrines and images possess local names and attributes. However, these classical names of Bhairavas are recurrent in the routine rituals of worship only. However, their exclusive and wide-ranging shrines are normally attended by their local names and practice of classification. This criterion is not only a special stipulation for the Bhairava worship, but also ubiquitous in scores of Tantric practices of medieval Nepal. Such faiths and conventions are common in elements which also have created erroneous ideas and flawed conceptions concerning the proper implication of basic philosophy. Nevertheless, this as noticed by E.T. Atkinson, also pertains with the indistinguishable case and local practice of Bhairava worship in Kumāon and Garhwāl.[241]

According to the Dravidian tradition, the conceptual intuition of set of eight Bhairavas is accredited as the governor of defensive elements in south India. The most admired realistic institutional aspect of which can be traced from the tantrically-formed medieval city of Garhwal and Kumaon of northern India as well. It provides the rudimentary practice of Raja Yoga, and its influence for the betterment and progress of the city. Hence the concept of the subtle body of yogic practice preponds with the basic cakras of six or eight mandalic diagrams that exist as the most crucial defensive devices for livelihood. In this perplexed conscience the citigates are accredited to be guarded by vigorous entities quite similar as to wear a thick and warm coat to protect the body from catching cold. Bhairava is deemed as such a protective agent to prevent from the endangered and malicious forces to the nation and culture of Tantricism. In this frequenceies, Bhairava shrines are posted at the entrance of citygates to prevent damage from malignant forces from the medieval age in India and Nepal. The best specimen of India can be cited from the Tantric realm of Kumaon and Garhwal region for the institution of eight citadels of Bhairava as defensive contrivances. Their iconic forms and enshrinments are contemplated with the Tantric complexions, consorts and vehicles, and are constituent as follows:

	Names	**Complexion**	**Vehicles**	**Śaktī**
1.	Gananetra	Suvarṇa (Golden)	Hamsāsana (Geese)	Brāhmī
2.	Caṇḍa	Nīla varṇa (The sky-blue)	Aja/Nandi (He-goat) (bull)	Māheśvarī
3.	Kāpālika Kapāla	Rakta varṇa (Vermilion)	Mayura) (Peacock	Kaumārī
4.	Unmatta	Pīta (Yellow)	Simha (Lion)	Vaiśṇavī
5.	Naya	Nīla (Blue)	Mahiṣa (Buffalo)	Vārāhī
6.	Kapālī	Maṇika (Ruby)	Hasti (Elephant)	Māhendrīī
7.	Bhīṣaṇa	Kāla (Black)	Kāka (Crow)	Cāmuṇḍā
8.	Samhāra	Taptakānca (molten gold)	Muṣika (Mouse)	Kālī

Chart 2. Eight-Bhairavas, their complexions, consorts and vehicles
Source: E.T. Atkinson

Kṣetrapāla Bhairava of Sānkhu

In the ascending stone staircases of the hillock of Sankhu Vajrajogini shrine, there exists an open space dedicated to worship this Bhairava adjoining the image of Siddhi-Vināyaka. This shrine is dedicated locally to the deity of Kṣetrapāla Bhairava, meaning the guardian of this region. This is a middle wayside shrine of Bhairava, customarily visited before approaching the main shrine of Vajrayogini at the hill-top. The concept of Kṣetrapāla Bhairava and its unique blend with Tantric Buddhism is specifically corroborated by this shrine in Nepal.

Kṣetrapāla Bhairava of Paśupati

This open-air shrine dedicated at Kṣetrapāla Bhairava is located inside the Paśupatināth with a southern gate of the temple compound. This open shrine is situated just opposite to the Unmatta Bhairava temple of the Paśupatināth complex. Bhairava is also embodied as a lord of the cross roads and principality of ten, represented by a mask facing upwards to heaven. This open-air shrine represents the image as of Ākāśa Bhairava or a *Sabhungan Bhailah dhyôh* of Taumadhi shrine of Bhaktapur. This open-air shrine of Sabhungah Bhairava, a stone image facing the sky, is habitually decorated with the silver limbs of triple eyes nose and mouth, is ceremonial as the skull of Viśvanāth Bhairava of Kaśī [242] The locals culturally reckon the Taumadhi shrine with an iconic form of Krodha-Bhairava. This is also remembered for the concluding entourage of the Navadurgā masked dancers before entering into their sacred shrines for retreat.

CHAPTER 6

AESTHETICITY OF BHAIRAVA

The term of *Rasa* is configured as the consciousness of aesthetics to get at the implication of *Sāmyamokṣa,* the similarity with the Ultimate Śiva, which is realised at liberation. This system arose at the time when the problem of aesthetics was being discussed in all its aspects. The two aspects, the influence of which is reflected on this system are: (1) the theory of suggestible meaning and (2) the view on the relation of the constituents of the aesthetic object as it figures in the consciousness of individualised or universalised aesthete. According to the competent authorities, like Ananda Vardhana and Abhinavagupta, the suggestible meaning is not objective, but subjective: it is due, not to the objective cognition, but to the subjective realisation: it is due to the latent becoming patent; it is due to becoming manifest of what lies hidden within. Both the Dualistic and Qualified Monistic schools of Śaivism accepted this view, and accordingly maintained that, at liberation, the powers of unlimited knowledge and action, which are inherent in the individual subject, but lie hidden by the impurities, become manifest (*Abhivyakta*) when the last impurity (*Paúutvamala*) is removed by His Grace.[243]

Aesthetic embellishments of Bhairava are noticed from two branches of the oriental arts i.e., (a) Rhetoric's (*Kāvyakalā*) and

(b) Fine arts (*Lalitakalā Śāstra*) or Performing arts. The scion of the performing art is Bharata, and his composition of the Natyasastra, and Kavyadarsa of Dandi is regarded as excellent works of Indian aesthetics so far composed during the ancient time. It has meticulously classified the norms and excellence of the oriental rhetorics, including a lucid definition of *Kāvya*. This constitutes the characteristics of merits of sentiments, that can also be interpreted as the literary diction or the embellishment of words and sense. Kāvya is well-defined as the collections of sentiments i.e., *Gadya*, *Padya*, and *Misra*. The poetic embellishments of words and sense are divided into those of words of sense and mixed with their further sub-divisions. The embellishments of sense are further divided into eight categories: *Svarupa* (natural state), *Sādrisya* (similitude), *Utprekṣā* (poetic fancy), *Atisaya* (exaggeration), *Vibhavana* (effect taking place without the cause), *Virodha* (contradiction), *Hetu* (reason) and *Sama* (evenness of description).[244]

Bhairava in the sense of celestial reverberation appeals with aestheticity in its nature of origin, and causation of the fruition. Its perpetual echo is incredibly compared with the thunderbolt (Aúani) and fearful (Ugra) as a lord of tears (Rūdra), but contemplated even as the bestower of autonomy and gratification. This deity is envisaged as the deliverer of the state of joy or Anand. His station is perpetual, and contemplated as corporeal pretense of the fearful (Ugra) or the lord of tears (Rūdra).

The Aesthetic Concept

We have been assured that 'Paradise is Reality' in the aesthetic state of contemplation in the ecstasies of love and art as intimation of that redemption.[245] This state of mind is the *Katharsis* of the Greeks, and the Germans of modern Europe found it to express as Goethe says:

For beauty they have sought in every age
He who perceives it is from himself set free
As: aus sich entrūkt.[246]

However, the oriental metaphysical experience of Reality is easier through the enjoyment of art.

The basis of Bhairava worship, and its aesthetic origin in art forms can be broadly premeditated under two cultural paradigms viz., classical aesthetics and local/folk aesthetics.

Classical Aesthetics

This story on the origin of Bhairava consists of the literary tradition based on myths and legends of Sanskrit schooling. According to this story of *Skandha Purāṇa,* once the sage Agatsya appealed before lord Kartikeya to reveal the story behind the origin of Bhairava. To this the later responded: once the heavenly congress was held at the summit of Mt. Sumeru and a discussion was floored at the meeting about the selection of the supreme almighty among the assembly of celestial divinities. At this Brahmā, the heavenly father among the entire creation, rose up and declared himself as the supreme one among the gods. He then superciliously declared himself as the self-emanated one the primordial or Svayambhu.

In the austerely Hindu myths and legendary iconic term, the image of Bhairava is said to have been emanated from the ferocious form of Śiva to chop off the head of Brahma, being a hypocrite imposter during the moment of exploration of the architect of this universe as mentioned in the *Lingodbhava* stance of the *Linga Puraṇa.* Śiva assuming a form of Bhairava, then beheaded one of the five heads of Brahma speaking sham which reviled him. Brahmā then suffered a temporary death, but was soon revived by the power of his austerities, accepted the superiority of Śiva. However, this hideous act of carnage of Brahmā has attached the sinful accusation of *Brahmahatyā* to Bhairava by the Vedic followers. At this, the mythical story dramatised to serve a purifying solution for the acceptance into the pantheon of the Hinduised Bhairava.

Hence, in the story, he is shown pleading before Brahmā to suggest a remedial penance to remove this allegation and get rid of this sin; Brahmā then advised him to beg for food in one of the skull of Brahmā lacerated by him till he met with Viṣṇu. He would then instruct him of a device for wiping-off this sin. Till then, said Brahmā, the sin will transform itself into a woman to pursue him constantly, and his Karma is to escape from her clutch of union. Bhairava, along with his troop of goblins, (*bhūtas*), wandered here and there begging of alms and foodstuff. The entire householders wives and daughters, are lured to fall in love and set out to elope, by singing, chanting and dancing to unite with him.[247] Eventually, escaping from a throng of enticing women yearning for making love with him, Bhairava creeps inside the sacred abode of Viṣṇu. However, he was thwarted at the vestibule by *Viśvasena*, a concierge of this celestial abode, by declining to let him in. This repudiation of the guard led to a frenzied wrangle between the trespasser and sentinel at the threshold. In this quarrel Viśvasena was eliminated by Bhairava. He then fixed the cadaver of Viṣṇu's janitor on his trident, and penetrated further into the core-seat of Viṣṇu, begging him of atonement from further irritations. Viṣṇu then sliced the artery of Bhairava through his neck, parting his forehead, and advised him that his trickling blood through the neck was the appropriate staple food for him. Bhairava then appealed for assistance from Viṣṇu to obliterate his charge of accusations caused by his sinuous actions. Then Visnu pleaded on behalf of Bhairava to the deity to forgive him of *Brahmahatyā*, who was incarnated in feminine form, to relinquish his sin, although she approved of forgiving but with one desire that of uniting with her for ever, so that he would not leave her forever. Then a second thought occurred to Viṣṇu to send Bhairava off towards the hallowed place of Varāṇaśī, where this sin will be cleaned forever, without any preconditions. Hence, Bhairava set off for this sanctified residence in the Hindu cosmos for his atonement. He approached the streets in elation of joy and happiness throughout the way to the celestial city of Varanaśī or Kāśī, with the corpse of Viśvasena on his back. As he reached the threshold of the sacred city, by the grace of its space, his curse washed off, and the impending curse was removed to be plunged into the nether world and he became famous as Viśvanāth Bhairava for ever. The skull of Brahmā, and the corpse of Viśvasena were restored to life, and he joined Visnu's service as usual.

This story is legendary in the Kathmandu valley for the spread of the cult of Bhairava in Nepal. So far as the earliest stone image of Kāla-Bhairava consecrated at the roadside of Hanumandhoka is concerned, its iconic disposition aptly fits to illustrate this story. This six-armed standing image of Bhairava over a corpse in *Pratyālidha* stance conveys the inheritance of this story. The corpse of *Viśvasena* is shown as hauled from a right leg and arm by the upper pair of arms engaged with the attributes of a sword and shield to this deity. A head of Viśvasena is shown at backhand side of the image, between the upper and middle left pair of arms of this deity, engaged with the attributes of a shield and arm of a corpse, and the heads of Brahmā right close to the knee portion of this deity. In this regard as the Ākāśa Bhairava image of Bhaktapur is rightly also known as Viśvanāth Bhairava due to its link with the Kāśī, similarly this image of Kāla-Bhairava of Hanumandhoka can also be related to the original story of Bhairava by the presence of Viśvasena's corpse in this image. The term Kāla seems to have been prefixed to this shrine due to the additional enclosure of him of a decorative stone arch topped by the fierce figure of primitive *Kṣepu* type form, holding the tails of a pair of dragons by both of his arms. This is to represent the Kāla or the moment of convulsion to name this image.

The literary epithet and the concept of the Bhairava avatāra is prevalent among the early medieval period in Nepal. The prevalence of this concept of incarnation goes together with the popularity and influence of Śaivism in ancient Nepal, where the rulers are busy enjoying acclaiming the most fortunate, due to the reception at the graceful feet of the Lord Paúupati viz., *Paśupatibhaṭṭārakapādānugrihita*. Many illustrious kings were acclaiming this epithet as their title during the Licchavi age. This tradition was gradually followed by the highly privileged people of early medieval age too. The famous king of the early medieval age Śrīśivadeva born in 1057 AD *(NS 177 Āṣāḍha krṣṇa pratipadā budhabāsare)* as a prince to King Śrīśankaradeva, was much-admired as *Kāmarūpa-Bhairava Avatāra* in GV (folio 31).[248] This epithet of the king ruling from Kirtipur probably goes with the local folklore of Byāghra-Bhairava of Gundye. Respectively, the reference of Tri-Bhairava or triple images of this deity is mentioned in a stele of Mahādeva temple of Thimi dated 1441 AD (NS 561).[249]

Folk Aesthetic Essence of Bhairava Icon

In the local and common sphere of cultural trend, Bhairava is a cruel-faced frightening image consecrated to avoid disorders, and to establish rule. Hence he is considered as the ruler and patron of Newāra cultural sphere which is predominated by the spiritual and liturgical culture of Tantra. This is basic to the creed and culture of Buddhist and Hindu rites to offer the aesthetic semblance of protection to this demonic character originating from the infuriated state of reddish hue of Rudra. This state is gradual with his different emanations of turning into the bluish and black form of ākāóal Bhairava to the spectrum gradually fading to smoky grey, brown, green, yellow, pink and white to name as Sveta-Bhairava in its eight different moods of emanations. These colorful spectrums of the changing cycle gradually defusing from the dark to light, and light to dark in obverse and reversed cycles of his disposition intoned as the consecrated iconic form of *Aṣṭa-Bhairava* or Navanāth in his esoteric form of Nine. This aesthetic chromatic variation of this deity is locally accepted as their eight-guardian deity of directions, representing eight principle norms of *Yoga* and *Bhoga* as 'the sagacious mendicant of cremation ground'. This charm and norm of local aestheticism produced, is paired with his female counterpart of Ajimās in the same spectrums and motivations to impart the notion of the causal and effective symptoms of origination. Hence, their encirclement is vividly accredited with the Pāsiko-ajimā, paired with yellow Bhairava, etc.

The spirits of Bhairava

The chronicle of Gopālarājavamśāvalī mentions that a popular medium of entertainment was religious dances and dramaturgy in medieval Nepal. In this consequence, the occasional events of seasonal festivals are entertained to propagate and educate the populace through such acts and plays. In this regards, Bhairava and his aestheticity, along with Śiva's fierce aspect to represent the principal male, have been celebrated as the dances of the different principalities in Nepal Mandala. The chronicle in GV (leaf. 61) recorded the events of Tantric dance performances of *Bhairavānada-Kubjikādevi* to rejoice in the imperial wedding ceremony of prince Śrī Dharmmamalla deva on February of 1383 AD (a bright third day of Falguṇa of NS 503).[250]

This play, dedicated to Bhairava, was observed pompously to be performed around three noble states of Kantipur, Bhaktapur and Lalitapur at that time. This drama was organised by the executive board of Dvijarāja Śivadās, Jyotikasta Bhā, Gajā Mulami, Pandyān Manaku Bhā and (Puṇdit Maṇika Bhāro).[251] The major preparation for audition of this stage is set for ordinance since January 1383 AD (*Pouṣa kriṣṇa ekādaśī*) to perform a twenty-four days long show. This trial continued up to the '*Siddhi*' ceremony of conclusion of a worshipping of āiva as 'a lord of perfection', representing 'Siddhi' as a local '*Nāsah-dyôh*' on February of 1383 AD (*Māgha-Kriṣṇa-Daśamī*).

This play is momentous as the initial one to be staged with an imperial touch in medieval Nepal, also asserting the fact of the influence of the Bhairava cult at that time. It could, however, also resemble with a commencement of a trend of a celebrated blessing ceremony of exchanging of the swords of *Khadga-siddhi,* by that occasion set forth between the ruler with these deities of Bhairava and Bhadrakāli. This trend was later made popular as the cultural practice of exchanging of blades between the lord and ruler once in a twelve-year '*Bāhra-varse-Khadga jātra*' of Pacali-Bhairava and Bhadrakali is admired here as celebrated with the inspiration of the reputation of this occasion.

Dances or Gathu-Pyākhan

The term of *Gathu* represents the gardener caste in Newāri.They are known as Banamāli or Mālī in Nepali. These folk are connected with the organisation of the cultural performances of dances in Newar social organisation of the fourteenth century. Since these people represent the class of *Gandharava* or related with the aromatic business, hence they are soicio-religiously deemed to be affiliated with the cultural ceremonies of performing arts viz., dance, musics and act plays (Fig. 50). this dance dedicating on a masked-Bhairava performed once in twelve years to celebrate the grand occasion of *Pacali-Bhairava-jātrā,* the patron deity of the *Kothu-puin,*[252] or the lower Kathmandu city proper during the performance of *Gathu-Pyākhan* or a divine dance dedicated to Pacali Bhairava and Bhadrakali of Lumadi of Kathmandu, is better known as the dance of Khadga-Siddhi. This performance is regarded as a reception of blessing from the patron deity of Pacali Bhairava or Teku and Bhadrakali of Tudikhel in Kathmandu.This dance is said to have been initiated by the medieval king of Amarmalla during 1415 AD.[253]

The masked dance dedicated to the principle deity of Bhairava in Kantipur is consequential with its political establishment of the independent states during medieval Nepal. This cultural spirit of religious emotions are aesthetically expressed by the assumptions of divinities by a human being, and relating their devotion by surrendering their faith and emotion to behave as a deity for

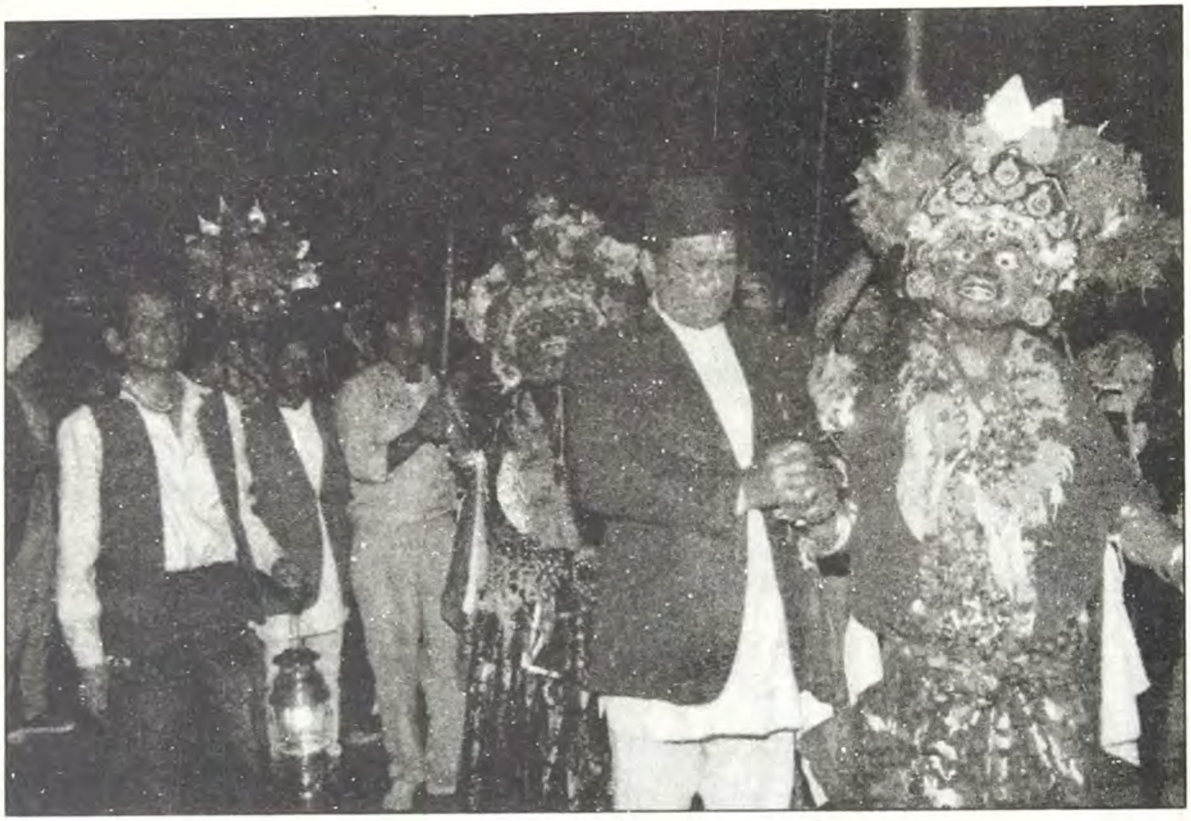


Fig. 50: The masked dance and sword-changing events of the guardian deity of Pacali Bhairava with the ruler.

certain occasions to celebrate the occasion. This age old practice of act-play and dance is primarily considered as a religious act, and part and parcel of the festivity as the medium of entertainment and the replica of the classical literature in a performing arts generated by different ethnic communities of Nepal as well. This practice is particularly esteemed and fashioned with the ethnic faction of Newar representing the gardeners as a cultural profession viz., Gathu, hence known widely as *Gathu-pyākhan* in Newāri. These Gathus are named in Sanskritised terms as their caste of Mālī, Banamālī, and Mālākāra in the Newāra socio-cultural organisations. They are also accredited for the arrangement of flowers for the liturgical purposes of worship of different divinities in this cultural hub of Newar, representing the medieval civilisation of Nepala mandala. This cultural tribe of Mālīs is also attributed to have originated to disseminate around the valley from their early habitation of Māligāon of Viśālanagara since the ancient age. The populace of the early Mālīgāon famed as Māgal among the Newāras also envisages to link with the cultural ambit of Maitidevi (Kaumāri) from the aphorism.[254]

Iconographic art-form

The iconographic disposition and the procedure of his worship clearly asserts to the non-Vedic concept of this deity, but locally conceived as the patron and the early deity of this valley, he is popularly known by the name of the *Āju-dyôh* to Newāras. In the Newāra cosmology, this deity along with his counterpart of Kālī, both pair as the celestial progeny called as *Ālī* and *Kālī*, they are to the Tantric concept the esoteric progenitors of the realms of tantras known as *Hādī* and *Kādī* or Pitri-tantra and Mātri tantras. The iconic characteristics modes, styles and principles of Bhairava are explicitly found in the Tantricworks of Pratimādhikaraṇa chapter of the *Picumata* text, the *Pingalamata* section of Brahma-yāmala tantra and in the Jayadratha-yāmala texts. All these include exclusive notes on Bhairava icons and its iconometry or image-crafts, as comparable with the Hindu mythic-literatures of the *Matsya* purana. The Pingalamata reflects a close and unswerving primary experience of an artist, whereas the Matsyapurana reflects a secondary experience as collected by the theorist writer.[255]

The dispute of antiquity between Matsyapuraṇa and Brahma-yāmala has been unravelled here to fill the wide abyss between these two traditions representing the devotional aspect of Vaisnavism and the Pingalāmata for the Sakta tantra. Mastsyapurana dedicates ten entire chapters on incarnations of Visnu, but only twenty two verses are accredited for the four-armed Rudra identified as Jnāneśvara, and the eight-armed form is called Yogeśvara, the ten-armed in a stance of dance is mentioned as *ṇrtyābhinaya-samsthit* for a form of *Nritteśvara*, likewise the sixteen-armed is known by Tripurantaka.[256] The iconic form of Rūdra is identified as the image of Bhairava with a sharp and pointed nose and teeth, with gruesome and grotesque look that should to be installed inside a residential house.

One of the most admired folk images of medieval Nepal lies in a stance of dancing Bhairava. This is equivalent with the Newāra notion of Nāsah dyôh. This deity is conceived as the Śaiva authority of aesthetic delights.

The text of Pingalamata is a portion of Brahma-yāmala tantra. It, including other Tantric texts, was introduced earlier during the eleventh century AD. The texts of Niśvāsa-mahātantra were written during the reign of Bhaskaradeva's son Baladeva or Balavantadeva in 1059 AD (NS 180) in Nepal.[252] It tells of the reputation of this cult of Bhairava in Nepal. Similarly, the medieval texts of Rudrayamala tantra inscribed to affirm the literary base of the Bhairava cult during AD 1359 (i.e., NS 479 the reign of Jaya Rajadeva) in Nepal. However, to historical evidences, the prominent ruler of Jayasthitimalla (1371-1395 AD) is said to have consecrated the five-storied temple dedicated to Kumbheśvara, along with a tank (*Kumbha tirtha*) and the wooden gigantic image of Unmatta Bhairava consecrated at the southern complex of this shrine. This recently raised courtyard was consecrated on the 12th May of 1392 AD (NS 512).[258]

Dancing Bhairava with a drum[259]

This Bhairava image made of a single-piece of ivory, height 24 cm, breadth 14cm, (16th-17th century) is preserved in the National Museum of Chauni (Fig. 51). Its limbs are missing, only a body that exists with eight spokes for his arms to fix with help of pegs. The expression of this image is peculiarly carved with feelings of drumming *Mridanga* to dance. His headgear is tied with peculiar attributes of hair bands of Bhairava made of Pañca-pātra, pañca kapāla, and a serpent as his hair-pin and the girdle in his body. The garlands of human skulls, and serpents' as his ornaments are

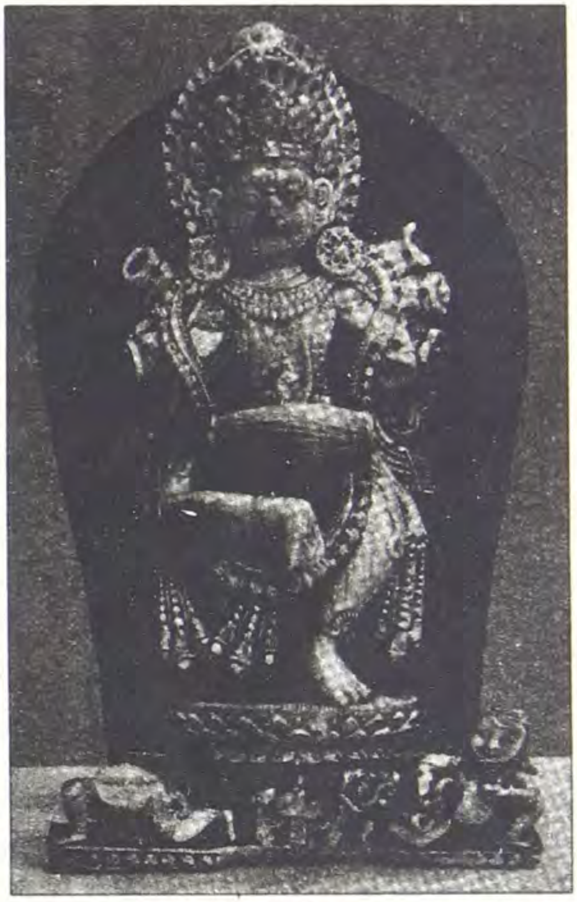


Fig. 51: Dancing Bhairava/Waldsmith

some additional attributes of identification for this Pracaṇḍa-*Tāṇḍava stance* of Bhairava image.

His yogic emanation is depicted in this iconic stance of a deadly dance over a thousand-petalled lotus raised from a base. The stalk of the lotus is shown flanked with a pair of goblins having a venomous snake and a skull-cup filled with lethal in his hands in this image. This inimitable trend of dance with a drumming Bhairava asserts at the iconic concept of a *Tantric Natarāja* form attributed as the *Bhairava-Taṇḍava* to this medieval image in Nepal.

To Conclude

All these assert the popularity and the profundity of Bhairava cult in Nepal. Earlier, in tradition, it emerged from savage cultural trait and groomed with the ethnic affinity of Kiratas. This cultural expedition was for the recognition, and the assimilation with other traditions that groomed this sovereign deity of hilly tribes. This socially connected with the phallus worshippers of early descendants of the primordial occupants of hunting and gathering tribes of the prehistoric lineage of the past. These aboriginous hilly descendants are pragamatically nature worshippers, along with human worship as their principal deity of progeny. This deity of *Yuma* or *Yukla* of the Mundum, the sacred scriptures of the Kiratas, is equivalent to the Ying and Yang cult of the Mandarin concepts of the primitive father and mother worship. This trend, handed down with the considerable changes and modification caused by the cultural interactions and inter-spiritual blendings into the concept of Sanskritised kula deva or kula devi, for the primitive father and mother on the other hand the human embodiment of the Fathers' Day and Mothers' Day are cultural patterns of assimilated mode in the day-to-day life of the Nepalese people.These primitive forces are deemed as Ālī and Kālī, by the tantric mode and concept of cultural emblems for the sources of progeny. Bhairava and Bhairavī possess the iconic embodiments for this cultural norm of esoteric and exoteric practices.Therefore in the chronicles it is explained that Nepal is a cradle and playground of the enormous numbers of fifty-one lakh Bhairava and Bhairavis, practicing the tantric activities of the Kaulācāra.

However, this is different from the Aryan spiritual (Vedic) concept that collides with the new factions while they were intruding with amasses of the fluxes of enculturation in the Gangetic plain. Previously, these Aryans, propelled from their intangible storehouses of knowledge only in the Saracen plain of the archaic cradle, deemed their divinity of the atmospheric deity of Rūdra as a nasty deity of impending the nuisance before the new passer by. This deity was termed as Rūdra, due to his presence bringing tears and anxieties to the new populace. This was gradually typified with the Agni for his altruistic and benign feat of providing them food and warmth for their stomachs. This early imagination of the divinity out of the natural settings and originality of the nature went on flourishing as a celestial deity. Rūdra was altering, typified with Maruta ganas, and gradually with the hordes of malignant spirits. This metamorphed later into the ugly personality of a naked wanderer that of Rūdra, enticing to seduce the women and females of the Aryan sages. He seems as the antagonist towards the Vedic ritual of fire sacrifice, and wandered intoxicated with marijuana. This persona gradually emerged with the advancement of the socio-economical status of the amalgamated people of different traditions. Those people were bartering and mortgaging their substance, but propitiating for the male progeny to trade far and wide with the commencement of the mercantile and agro-economic life styles. This resulted in a gradual worship of Sivalingam and its five modes of philosophic evolvements of diversified stream of religion, propitiated by the various levels of social strata. One traditional group of the Kirata was adherent with their protector deity, and stagnation of their forefather of the hills. Girisa, Maruta are a few names of Śiva that typifies his domain of the hill. The symbol of a bull, to the cultural cultivation and philosophic norm of the Purusa is reckoned to this beast.

When these people were more enriched with the agro-trade profession, they began to wage a series of wars the spiritual elements to protect their wealth became necessary. In this circumstances, the term of the Ksetrapala as the protector of the land and territory, was introduced to captivate and protect their cultivations from burglers. The person with a staff or Lakulisa is engendered as a wanderer and messenger of these activities which was then plundered by the troops of the foreign legions of Greco-Romans. The bacchanalian cultural trend introduced by them has not only impended taxation against the agro trader's people, but they are also mobilised to pour down a heap of edibles before their cantons. This situation was later ritualised to be undertaken as the cultural traits in the Gangetic plain, hence the loud speakers are deemed with Bhairava. The polite speaker better preferred to remain mum with the greater silence by adopting tranquility or 'Arya mauna,' the clamour and thundering sound of war trumpets are gong to annihilate the captivation and stretching of their vast territorial influence. This went on with the spiritual norms of the local and novel conception for the one genuine. This situation was similar to the Hellenistic and the Sanskrit and Prakrit lingual and cultural domain that coursed through the Gangetic plain that penetrated through Nepal with the emergence of the early agricultural tribes of Sakyan from the terrain belt with the rice planters. They came across the pasture culture of this valley, and

ENDNOTES

1. T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol II, Part I, reprint, (Delhi: Motilal Banarsidass, 1983), p.59.
2. ibid. p.80.
3. ***Rodanāt iti Rūdrah*** the principal cause of crying. Cf. A.A. Macdonell, *Vedic Mythology*, Reprint, Delhi: Motilal Banarsidass, 1981, p.77.
4. ibid.
5. E.Washburn Hopkins, *Epic Mythology*, reprint, Delhi: Motilal Banarsidass, 1974, p.172.
6. Yaduvansi, *Saivamata*, reprint, (Hindi), Patna: Vihar Rāstra-Bhāṣā Pariṣad, 1988, p. 4.
7. Alfred Hillebrandt, *op.cit.* p. 278.
8. Yaduvansi, *op.cit.* (f.n. 8).
9. ibid. p.17.
10. A.A. Macdonell, *op.cit.*(f.n.5).
11. ibid.
12. ibid.
13. *Namah: śvabhyah: śvapatibhyaśca vo namo bhavāya ca rudrāya ca namah: śarvāya Paśupate ca namo nīlagrīvāya ca śitikaṇthāya ca//*
14. Alain Danièlou, *Hindu Polytheism*, New York, 1964, p.204.
15. *Eko hi rudro na dvitīyāya tasthurtham imāllokānīśata Īśanībhih: // Śś.upa.* (3/2)
16. R.G. Bhandarakar, *Vaiṣṇavism, Śaivism and Minor Religious Systems*, Reprint, (New Delhi: Asian Educational Services,1983), p.160.
17. ibid.

18. ibid. p.161.
19. ibid. p.163.
20 J.N. Banerjea, *Religion in Art and Archaeology* (Vaiṣṇavism and Śaivism), (Lucknow : University of Lucknow, 1968), p.46.
21. S.N.Ghoshal Sastri, *Elements of Indian Aesthetics* Vol. II, Part II, (Varanasi: Chaukhambha Orientalia,1986), p. 281.
22. ibid.
23. This is around fourteen miles north of Udaipur in India.
24. *Kriya Viṣṇuh: kriyā Brahmā Kāraṇam tu Maheśvarah: /*
ayojanārtham Rūdreṇa Mūrtirekā tridhākritā //
– Rudrahridayopanisad (8)
25. David N. Lorenzen, *The Kāpālikas and Kālamukhas, Two Lost Śaivite Sects,* Reprint, (Delhi: Motilal banarasidass, 1991), p. 31.
26. Sir John Woodroffe, *Introduction to Tantra Śāstra,* (Madras: Ganesh & Co., p.
27. ibid. p.41. *Vaidiki-tāntriki caiva dvi-vidha Śrutihkirtitā.*
28. *Vayam tu Vedaśivāgamayorbhedam na paśyām /*
VedeSpi Śivāgama iti vyavahāro yuktah: /
Tasya tatkartritvāt /
Atah Śivāgamo dvividha: Traivarṇika viṣayah: sarvaviṣayaśceti /
Ubhayorekah: kartā Śiva: /
Ubhāvapi pramāṇabhūto Vedāgamau /
Śṛkaṇthbhaṣya (2/2/38).
Cf. Acharya Baldeva Upadhyaya, *Bhāratīya Dharma Aur Darshana,* (Hindi), (Varanasi: Chaukhambha Orientalia, 1977), p. 379 & f.n. 1.
29. *Mananāt Trāyate Yasmāt Tasmān Mantraḥ Prakṛtitaḥ,* C.f. S.C. Banerji, *Tantra in Bengal, A Study in its Origin, Development and Influence,*(New Delhi: Manohar, 1992), p.92.
30. M.P. Pandit, *Studies in The Tantras and the Veda,* (New Delhi: Sterling Pub.Pvt.Ltd.,1988), p.1.
31. S.C. Banerji, *op.cit,* (f.n.33),p.10.
32. ibid.
33. S.C. Bhattacharya Mahodaya,(tr. Arthor Avlon), *Tantratattva* (Principle of Tantra), London and Madras, 1916; Madras 1955 (2nd ed.).

34. Philip Rawson, *The Art of Tantra,* Connecticut, London, 1973, p.183.
35. S.B. Das Gupta, *Obscure Religious Cults,* (Calcutta: Firma K.L. Mukhopadhyay,1976), p. 383.
36. ibid., Cf. A quotation as mentioned by S.B. Das Gupta from the possession of the personal Library of Maharaja of Benaras MS. No. 300. p.2(a).

    Lākha caurāsī raha paravarai/Soi karīm je etī karai //
    Gorakh soi gyāmn gāmi gahai/Mahādeva soi man ki lahai //
    Sidha soī jo sādhā iti/Nāth saī jo tri-bhuvana jitī //
    Kabir-granthāvalī, Padāvalī, No.327.
37. ibid., This as mentioned by SB Das Gupta, is a seat of fish according to the Bengali tradition, as: *Matsya-rūpa dhari tathā mina macandar / Tangir lamate rahe bogha sundar //- Goraksa vijaya, p.13.*
38. Akshaya Kumar Banerjea, *Philosophy of Gorakhnath* with Goraksha Vacana Sangraha, reprint, Delhi: Motilal Banarsidass,1982), p. 247.
39. ibid. p.199.
40. S. Satyananda Sarasvati, *Kundalini Tantra,* Reprint, (Mungher: Bihar School of Yoga, 1992), p.114.
41. Milan Ratna Shakya, *Gaṇeśa In Medieval Nepal,* (New Delhi: Rupa & Co, 2006), p.13.
42. Milan Shakya, *Indrajātrā, Nepālī Kalā Sampadā,* (Nepali), *Gorkhapatra, 2059 Bhadra 3, Somabara, p.2.*
43. Jagadishchandra Regmi M.A., *The Religious History of Nepal* (in Nepali), (Kathmandu: Royal Nepal Academy, V.S. 2030), Pl. 8.b.
44. Biswanath Banerjee (ed.), A Critical Edition of *Śri Kālacakra Tantra-Rāja,* Reprint, (Calcutta: The Asiatic Society,1993), p. i.
45. Binaytosh Bhattacharyya, *Nispannayogavali* of Mahapandita Abhayakaragupta, Gen. Ed. B.J. Sandesara, Gaekwad's Oriental Series, No.109. (Baroda: Oriental Institute, 1972), p.15.
46. Milan Ratna Shakya, *op.cit.* (f.n. 45), p.3.
47. The Buddhist texts of Nāmasangiti tīkā, comprises of a lists of Sixteen Buddhas viz., 1. Vajrasattva, 2. Vajrarāja, 3. Vajrasādhu, 4. Vajraratna, 5. Vajratèja, 6. Vajraketu, 7. Vajrahāsa, 8.Vajradharma, 9. Vajratikṣṇa, 10. Vajrahètu, 11. Vajrabhāsa, 12. Vajrakarma,13. Vajrarakṣa, 14. Vajrayakṣa, 15. Vajrasandhi and 16. Vajradeha.

48. This text enlists a set of twenty-four Tathagatas that includes Bhairava as the exalted embodiment viz. (1) Khaṇḍa-kapāla, (2) Mahākankāla, (3) Kankāla, (4) Vikaṭadramstri, (5) Surāvairī, (6) Amitabha, (7)Vajraprabha, (8)Vajradeha, (9) Ankulika (10) Vajrajatīa, (11) Mahāvīra, (12) Vajra-Hūnkāra, (13.) Subhadra,(14.) Vajrabhadra,(15)Mahā-Bhairava, (16)Virupākṣa, (17) Mahāvala, (18.) Ratnavajra, (19) Hayagrīva, (20.)Ākāśa-garbha, (21)Heruka, (22) Padmanritteśvara,(23) Mahā vairocana and (24) Vajrasattva.
49. B.N. Banerjee (ed.), op.cit. (f.n.46), p.v.
50. B. Bhattacharyay, op.cit. (f.n.47).
51. ibid.
52. B. Bhattacharyay, the Indian *Buddhist Iconography*,(Calcutta: Firam K.L. Mukhopadhyay, 1968), pp. 344-348.
53. Hem Raj Shakya, (Nepāla Bhāṣā or Newari), *Śrīsvayambhū Mahāchaitya*, (Kathmandu: Svayambu Vikasa Manadala, NS 1098), p.500.
54. ibid.
55. Mukundaraj Arjyal (col. Tran.), *The Dharamakosa Sangraha of Amritī Nanda Shakya*, (Sanskrit + Nepali), (Kathmandu: Royal Nepal Academy, VS 2059), p.121.
56. ibid.
57. B. Bhattacharyay, op.cit. (f.n. 45),p.18.
58. M. Aryal, op.cit. (f.n. 55), p.165.
59. Ibid., p. 265. also vide.
    a. Sūryaghāt ins. 427 AD.
    b. Panca deval ins. 488 AD.
    c. Patatole Deopatan edict.
    d. Pasupati shrine edict.
    e. Deopattan edict.
    f. Pasupati Chatrachandesvara ins.
60. Although, according to the literary concept, Śaivism in Nepal is primitive in existence as referred by medieval scriptures of Nepala-Māhātmya, Himavatkhaṇḍa and the chronicle of the Gopālarājavamśāvalī, but all these only explains the ancient concept of this shrine but remains silent about the scientific endowment of artistic tradition.

61. Sarbeswar Satpathy, *Dasa Mahavidya & Tantra Sastra*, (Calcutta: Punthi Pustak, 1992), p.9.
62. A. Danielou, *Hindu Polytheism*, Bollingen Series LXXIII, (New York: Pantheon Books,1964), p. 223.
63. ibid, p. 205.
64. Hit Narayan Jha, *The Licchavis* (of Vaiśālī), (Varanasi : Chowkhamba Sanskrit Series Office,1970), p.185.
65. ibid.
66. *Vinā hetukamāsvādya Kṣobhayukte maheśvari/*
   Na pūjām na jāpam kuryānna dhyānam na ca cintanam//
67. In the Paramānanda tantra:
   Pītvā pītvāpubaḥ pītvā yāvat patati bhūtale//
   Utthāya ca punaḥ pītvā punarjanma na vidyate //
   Ānandāt tṛpyate devī mūrcchayā Bhairavaḥ svayam /
   Vamanāt sarvadevāstu tasmāt tritayamācaret // Cf. ibid.p.186.
68. ibid. p.187.
69. D.N. Lorenzen, *op.cit*, (f.n. 29),74.
70. ibid.
71. ibid, p.13.
72. This set of ten Mahāvidhyā includes namely: (1) *Kālī* and (2) *Tārā* as a set component of the *Mahāvidhyā*. Similarly, the group of (3) *Ṣôdaṣī,* (4) *Bhuvaneśvarī,* (5) *Bhairavī* (6) *Chinnamaṣṭā* and (7) *Dhūāvatī* are considered as the section of *Vidhyā* and subsequently a set of (8) *Mātangī,* (9) *Kamalā* and (10) *Bagalāmukhī* are deemed as members of *Siddhavidhyā*.
73. J.C. Regmi. *op.cit.* (f.n.24), p.15.
74. D.N. Lorenzen, *op.cit.* (f.n.29), p.14.
75. ibid.
76. *Jāra-śmaśāna-Samudbhava-bhūti-sukha-sparśa-sveda-śīlāngyāḥ /*
   Na Samāpyate nava-Kāpālikyā uddhūlanārambhaḥ // kāvyamālā.
77. A.B. Upadhyaya, *Bhāratīya Dharma Aur Darshana*, (Hindi), (Varanasi: Chaukhambha Orientalia, 1977), p.379.
78. R.G. Bhandarakara, *op.cit.* (f.n. 18), p.170.
79. ibid.
80. ibid.
81. ibid. p.171.

82. The preamble of this inscription of Sānga dated AE 32 of Bhādra month, goes as:
"*Karnālankāra Raudraśva sadahi pavana vyastaparyasta (ke)śam*
Pratyagracchedatāpā (nvi) tarudhiraśiromālabhā.......
Uccairmuktāttahāsamparivigalada sringnāgacarmocari (rya)
Pāyāttadrūamaiśam himagiritanayā bhītabhīteksitam vah:

83. J.C. Regmi, (f.n. 24), p. 286.

84. ibid. p.287.

85. Ronald M. Davidson, *Indian Esoteric Buddhism Social History of the Tantric Movement,* (Delhi: Motilal Banarsidass, 2004), p. 211.

86. K.C. Pandey, *An Outline of History of Śaiva Philosophy,* (Delhi: Motilal Banarsidass, 1986), p.72.

87. ibid.

88 Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization,* (ed.) Joseph Campbell, reprint, (Delhi: Motilal Banarsidass,1990), p.171.

89. ibid.

90. ibid. p.172.

91. E.T. Atkinson, *Religion in the Himalayas,* Reprint, (New Delhi: Cosmo Pub, 1987), p.6.

92. D.R. Regmi, *Ancient Nepal,* (Calcutta: Firma K.L. Mukhopadhyay, 1969), p.288.

93. T.A. Gopinatha Rao, *Elements of Hindu Iconography,* Vol II: part I, reprint, (Delhi: Motilaal Banarsidass1985), p.199.

94. Yogi Naraharinatha (Ed.), *Devamālā Vamśāvalī,*(Nepali), (Kathmandu: yogi Ksipranatha, VS 2013), p.76.

95. Benoytosh Bhattacharyya, *Nispannayogavali of Mahapandita Abhayakaragupta,* the Gaekward Oriental Series,(Baroda: Maharaja Syajirao University of Baroda, 1972),p, 61.

96. A. Getty, *The Gods of Northern Buddhism,* (New Delhi: Motilal Banarsidass, 1978), p.102.

97. N. Paudel, *Bhāṣā Vamśāvalī,* (Nepali), (Kathmandu: HMG Rastriya Pustakalaya, VS 2020, p. 82.

98. *Ṛiṇamocana śilā.*

99. N. Paudel, *op.cit,* p.83.

100. This festival is celebrated during the harvest season around September every year. It is a legend connected with the

mischievous behavior of Indra, the leader and the king of gods of Vedic heaven. He was caught redhanded while attempting to steal a Parijata flower from a garden of a Nepalese farmer. Hence he was punished by being fastened fastened with a rope on a raised platform to defame him. Hence, this term of 'Jātra' in Newārai text is used as a defaming term as applied here. But in Nepali, this same term of Jātra is understood as the carnival procession instead of defaming. Cf. Milan Ratna Shakya, op.cit. (f.n.45), p. 58.

101. Yogi N.H. Nath, *op.cit,* (f.n. 86), p. 29.
102. ibid.
103. D.R.Regmi, *Medieval Nepal,* Part I, (Calcutta: Firma K.L. Mukhopadhyay, 1961), p.193.
104. Yogi N.H. Nath, *op.cit.* (f.n. 86).
105. ibid.
106. Bekharatna Mali, *An act Play dedicating to Bhadrakali commencing once in a twelveth year,* (Newāri), Kathmandu, A souvenier of Nepal Mali Samaja, VS 2063, p,66.
107. Kamal Prakash Malla, *Pūrvaja Lumankāh* (Newārī), Kathamndu: Than ne yā Thakūjuju khalah, NS 1100), p.11, Cf. Kumar Shakya, Kāthmanduka Bhairava Murtiharu: Eka Adhyahna (Nepali), (Unpublish MA thesis submitted to TU in VS 2043),p.33.
108. ibid.
109. ibid.
110. This Khacharā, term is representing at the offshoots of the inter-caste children's of Shakya's father to accept them as member of their community as a debased-member.
111. A.K. Banerjea, *op.cit.* (f.n. 42), p. xxxiv.
112. Yogi N.H.Nath, *op.cit,* (f.n. 86), p.49.
113. ibid.
114. Ashakaji Bajracharya, *Nepalavarsa Kriya Nakha-chakha Pustakam (Newāri),* (Patan: Author, BS 2531), p.76.
115. Yogi N.H. Nath, *op.cit,* (f.n.86). p. 78.
116. G.B. Vajracharya, *Hanumandhoka Rajadurwara,* (Kathmandu, INAS, TU 2033), pp. 61-62.
117. (a) She was a Brāhmin widow of Misra caste hailing from Tirhuta, named as Kāntimatī in the fulness of her youth at the age

of nineteen, from whom the prince Girvāṇa Yuddha Vikrama Shah was born. Daniel Wright mentions this marriage was illegal due to her being a widow, and as it was between a Rajput and a Brāhmaṇī.

(b) D. Wright (ed.), *Nepal History of The Country and People, Reprint,* (New Delhi: Cosmo Publications, 1983), p. 262, f.n.1.

118. According to Mr. Ratnakaji Tamarkar, 69, of Navadein Tole in Kathmandu.

119. As information received from Mr. Ramesh Tamrakar, 58, and his fellow trustees of Sveta-Bhairava Guthi.

120. D. Wright, *op.cit,* (f.n. 106.b.), p.262.

121. ibid. p.62.
Kāla iti mahākālasvarupi siva eva bhavedityarthah /
Yantu kāle iti saptamyantam padam, tena Kaksinopāsaka Urdhvāmnāyopāsakaśca kāle dehāntasamaye sāyujyamāpnuyādityartha iti kaiściduktam, tadasat /
As referred by: Dhana Shamsher JBR, in *Brihat Charyarnava* (Sanskrit) compiled by, HM Mahārājadhirāja Pratāpa Simha Shaha Deva, (Kathmandu: Author,1968), p.22.

122. D.Wright, *op.cit.* (f.n. 106.b).

123. "......*Yuvarāja Śrī Śrī Dharmmamalla Devosya Vijayarājyae // Śrī Śī Bhuvantarājakula mahāmantreóvara Śrī Śrī Śrī Paśupatilingasthāpanā cāraī. Śrī Śrī Śrī Madaneóvaralinga sthāpanā cāra Śrī Unmatta-Bhairavādinava mātṛkā prasāda dvajāvarohana krita."*
Cf. D.R. Regmi (ed.), *Medieval Nepal Part III,* Source Materials for the History and Culture of Nepal 740-1768 AD (Inscriptions, Chronicles and Diaries etc.), (Calcutta: Firma K.L. Mukhopadhyay, 1966), p.36.

124. *"Sa. 480 Vaiśāṣaśukla dutīyā bhagna Śrī Paśupatisa sthāpanāyāṇādina Jayasimharāma: mahātha bhā: sana lvahasāharapā ganÚdagoma vathaucosa /Ú Thvo yajna Śrī Jayārjunadevoda vo Sankara devisa vo rājāsālāvuthe // " (Patra 54)*
Cf. D.R.Regmi, p.147, Dhanavajra Vajracharya & Kamal Prakash Malla, *The Gopālarājavanïāvalḍ,* Kathmandu-BmbH, p. 1985, pp.19, 62, 110.

125. Milan Ratna Shakya, (an unpublished Village Profile), on *the Historic-Archaeological Potential Sites of Panauti Village Panchayata* submitted

to the Faculties of Humanities and Social Science of TU in Kirtipur, during March 1988 AD. pp.68-72.

126 J.B. Manandhar, *A Few Cultural Articles of Mine* (Nepali), (Kathmandu: Taradevi Manadhar, VS 2059), p.107.

127. G. Liebert, *Iconographic Dictionary of the Indian Religions Hinduism-Buddhism-Jainism,* Reprint, (Delhi: Motilal Banarsidass 1986), p.35.
128. M. Khanal, *The Historical Materials of Chāngunārāyana,* (Nepali), (Kirtipur: INAS, TU, VS 2040), p.97.
129. Yogi N.H.Nath, op.cit. (f.n.86), p.52.
130. ibid.
131. They acclaim themselves as the early residents of this valley, having adapted and succeeded over the climatic and seasonal mores of this valley earlier and traditionally they named this region as Nepāla Maṇḍala.
132. A.K. Banerjea, op.cit, p.146.
133. ibid.
134. Hem Raj Shakya, op.cit (f.n. 55), p.764-65.
135. Ernst and Rose Leonore Waldsmidt, *Nepal Art Treasures from The Himalayas,* (Tr. David Wilson), (Calcutta: Oxford & IBH Pub, Co., 1969), Pl.1.
136. R.S. Sharma, *The Splendour of Mathurú Art and Museum,* (New Delhi: D K Print Worlds, 1994), Pl.XV.
137. Dr. Jagdishachandra Regmi, A *Cultural Study of Kāthmādū Śahara,* Part I (Nepali), Kathmandu, VS 2051,p.171.
138. *Khadga: Kleśārisanchedāt* (Jīāna Śiddhi 15.25),
    Prof. V.V. Dvivedi, Śrī Thinley Ram Śāīanī (eds.), *Bauddha Tantra Koïa* Part 1, (Sarnath: Central Institute of Higher Tibetan Studies, 1990), p.33.
139. *Khaṇḍakapālī: KhaṇdamŚirastham Bodhicittam Nakhadaśanarpeṇa kalayeti Prerayatīti Khaṇḍakapālī* ,(Vz. Ti.Ṭī. P.48).
140. D.N. Lorenzen, *op.cit.* (f.n. 29), p.80.
141. This drainage is flushed from the medieval Khicāh-pokhari pond of Kichapokhari market complex of the present time. Pako is named for the ridge of this tank hence called Pako-puklhu dhyam in Newari. This outlet stretches from the old city office of the Nepal Bank and the waters overflow to the western direction pouring down into the nearby Ramghat of Visnumati River. The

present Dhaita lies in the ridge bordering the Jochhen and omabahal tole in Kathmandu.

142. This is explained in the Yogic texts as anāhata sound, the undisturbed one, appears during the meditative stage of contemplation when all the senses are shut, the nerves controlled, and the breath suspended through a yogic process there arises a spontaneous sound within, which is known as the *Anāhata-Dvanī.* For this theory of sound vide an Introduction to Tantric Buddhism by S. Das Gupta.

143. S.B. Das Gupta, *Obscure Religious Cults,* (Calcutta: Firma K.L. Mukhopadhyay, 1976, pp. 57-58.

144. D.N. Lorenzen,*op.cit* (f.n.29),p.75.

145. This song is printed in the Appendix of the *History of Nepal,* by Daniel Wright.

146. M.R. Arjyal, *op.cit.,*(f.n.47).

147. ibid.

148. V.K. Subramanian, *Saundaryalaharī of Śankarācārya,* reprint, (Delhi: Motilal Banarsidass, 1998), p.ix.

149. *Śivaḥ Śaktyā yukto yadī bhavati Śaktaḥ prbhavitum*
Na cedevam devo na khalu kuśalaḥ spanditum api /
Atastvam ārādhyām hariharaviriĩcāḍbhir api
Praṇantum stotum vā katham akṛtapunvah prabhavati // 1 //
Saundaryalaharī, ibid. p.1

150. Biswanarayana Shastri (ed.), *Kālikāpurānṇe Mūrtivinirdeśaḥ,* Gen. Ed. Kapila Vatsyayan, (New Delhi: Indira Gandhi Natuional Centre for The Arts in association with Motilal Banarsidass pub., 1994,) p.89.

151. This Kothupum or lower section of Kathmandu is comprised of Basantapur, Marutole, Simhasattal, Chikam mugal, Jaysi dewal, Jyābahal, Lagantole, Brahmatole, Wondey, Hyumata, Kohiti, Bhisenstham to Marutole and Basantapur, respectively.

152. This locality of upper part of Kantipur city comprises of Basantapur, Pyaphala, Yetakha, Naradevi, Tyengala, Thayamadu, Khintan, Indrachowk, Makhan, Hanumāndhokā to complete the circle by reading at the Kumarighar of Basantapur, as Thathupum.

153. Luciano Petech, *Mediaeval History of Nepal* (c.750-1482), reprint, (Roma: Instituto Italiano Per Il Medio Ed Estremo Oriente, 1984, p.113.

154. Dhanavajra Vajracharya, V.S. 2064, *Gopal rājavamśavaliko Aîtihasika Vivecana, (Kirtipur: CNAS) p. 86.*
155. Milan Ratna Shakya, *op.cit.*, (f.n. 45). p. 60.
156. T.A. Gopinatha Rao, *Elements of Hindu Iconography* Vol. II: Part.I, reprint, (New Delhi: Motilal Banarsidass, 1985), p.197.
157. *Bhādramāsyasite pakṣe hyaghorākhyā caturdaśī /*
     Tasyāmārādhitaśśambhurnayecchivapuramdhruvam// viz.T.A.G.Rao.
158. T.A.G.Rao. *op.cit.* (f.n.139),p.98.
159. ibid.
160. Vidhyanath Upadhyay (ed.), *Mahāmātya Navamīsingh Viracitah: Tantra Cintāmaṇi (Pūrvabhāga),* (Dang: MSU, VS 2054), p.24.
161. ibid. p.25.
162. T.A.G. Rao.*op.cit.* (f.n.139),p. 238.
163. Sri Gopinath Kaviraja, *Tantrik Wangamaya Me Sakťadristi,* (Hindi), (Patna: Bihar Rastra Bhasa Parisad, 1963), p.46.
164. A. Danièlou, *op.cit.,* p. 211.
165. Balaram Srivastava, *Rupamanḍaṇa,*(Varanasi: Motilal Banarasidass, VS 2021), p.156.
     Śuddhasphaṭikāsam Jaṭācandravibhūṣitam/
     Trinetram Śūlahastam ca vāme dhritakapālakam // (Aparā. 212-22).
166. Dhana Shamsher, *Brihat Purashcharyarnava* Compiled by late. HM Maharajadhiraja Pratapa Simha Shaha Deva (Sanskrit), (Kathmandu: Author, 1971), p. 464.
167. A. Danièlou, *op.cit.*
168. ibid. p.212.
169. ibid.
170. B. Srivastava, *op.cit.,* (f.n. 152).
171. Om Tatpuruṣāya vidmahe Mahādevā ya dhīimahī tanno Rudrah: pracodayāt
     Also vide D. Shamsher, *Brihat Purashcharyarnava,* p.462.
172. ibid. p.463.
173. *Īśānah:sarvavidhyānāmīśvarah:sarvabhūtānām*
     BrahmādhipatirbrahmaṇoSdhipatirbrahmāśivomestu sadā ŚivoSm/
     Vedābhayaṣṭānkuśapāśatanka kapālaḍakkākṣakaśūlapāṇi: /
     Śītaddyutih: pancamukhovatātmā-
     Mīśānamr̆dhvam paramprakāśah: // Cf. D. Shamsher, p.464.
174. ibid.

175. G. Liebert, *op.cit.* p.294.
176. Cf. D. Shamsher. p.464.
VarākṣamālābhayatankahastaSarojakinjalka samānavarṇa: /
Trilocanascārucaturmukho na: Pāyādudicyām diói vāmadevah: //
177. *Om Saddhyojātam prapadyāmi saddhyojātāye vai namah: /*
Bhave bhave nāti bhave bhavasva mām bhavodvavāya namah://
178. ibid. p.462.
Kundenduśankhasphaṭikāvabhāso
Vedāksamālā varadābhayāh:/
Tryakṣaścaturvaktra uruprabhāvah:
SaddhySdhijātSvatu māpraṭchyām //
Pradpta viddhutkanakāva bhāso
Vidhyāvarābhītikuthārapāṇi: /
CaturmukhastatpurusÚastrinetrah:
Prāchyām sthitam rakṣatu māmajasram //
179. A. Danièlou, *op.cit.*
180. ibid.
181. B. Srivastava, p.154.
Dramṣṭākarālavadanam Sarpaśīrṣam Trilocanam /
Muṇḍamālādharm Devam sarpakuṇḍalamaṇditam //5//
Bhujangakeyūradharm Sarpahāro avītinam /
Yonasam (?) Kaṭisūtreṇa Gale Vriśchikamālikam // 6 // Rūpamaṇḍana (5/6).
182. *Om AghorebhyoStha ghorebhyo ghoreghoretare*
Bhyah: Sarvatah: sarvesarvebhyo namaste rudrarupebhyah: /
183. ibid. *Kuthārakheṭāngakuśapāśaśūla*
Kapālashakkākṣaguṇāndadhānah: /
Caturmukho nīlaruchi strinetrah:
Pāyādaghoro diśi dakṣiṇāsyām //
184. L. Petech, *op.cit,* p.141.
185. N.N. Bhattacharyya, *History of the Tantric Religion an Historical, Ritualistic and Philosophical Study,* reprint, New Delhi, 1999, p.76.
186. The Kiraṇāgama substitutes Kāraṇāgama for Makuṭāgama.
187. ibid.
188. G. Kaviraja, p.47.
189. ibid.

190. The Kiraṇāgama substitutes Prodgītā for Madgītā, Candrahāsa for Candrāmśu, Bhadra for Virabhadra, Virakta for Visara, Kauravya for rauravya, Mukuṭā for Vimala and para for Saumeya.
191. G. Kaviraja, *op,cit.*
192. G. Kaviraja refers to the difference of eighteen Rudrāgama as mentioned in Kiraṇāgama viz., Vijaya, Pārameśa, Ni:śvāsa, ProdgÓta, mukhabimba, Siddhamata, Santāna, Nārasimha, Candrahāsa, Bhadra, Svayambhuva, Viraja, Kaoravya, mukuta, Kirana, Lalita, āgneya and Para.
193. ibid.
194. A.W. Macdonald & A.V. Stahl, *Newāra Art Nepalese Art during the Malla Period,* (New Delhi: Vikas Pub. House Pvt. Ltd., 1979), p.86.
195. ibid.
196. Dhana Shamshera *J.B.R., Kulśrṇava-rahasya,* Kathmandu, VS 2046, p. 83.
197. ibid.
198 Sir John Woodroffe, *Introduction to Tantra Sastra,* reprint, (Madras: Ganesh & Co., 2001), p.93.
199. This story seems to have been connected with the spiritual influence of Hindu mythical concept and its transfusion to implement as a Tantric form. Hence, it is intercepted with the theme of shaving the head that once occurred during the episode of the birth of Ganesa, with the new face of elephant in one hand and the chopping of a head by the nail of Bhairava denoting the thematic resemblance with an incantatory *Vaiṣṇava-Vibhava* image of *Nrisimha Avatāra.* Some stories assert that the shaved head was one among the five principal heads of Brahman. Instead of replacing with the animal head, this new version asserts that the remaining four heads are due to the resultant of removal of principal one located at the centre, similar as Iśāna form among the five-heads of Siva.
200. V.N. Upadhyay (ed.), *op.cit.*
201. ibid. p.25.
202. Ronald M. Bernier, *The Temples of Nepal* An Introductory Survey, reprint, (New Delhi: S. Chand & Co. Ltd, 1976) p.141.
203. John K. Locke. S.J., *Karunamaya,* The Cult of Avalokitesvara-Matsyendra nath In the Valley of Nepal, (Kathmandu: Sahayogi 1980), p. 265.

204. This Vihāra is locally known as Maiju bahal and also famed as Chabahila, a corrupted term of Cārumati Vihara also fabled as consecrated by Charumati, a daughter of Mauryan Emperor Aśoka of third century BC. However, both of these traditions assert the alien characteristic of this monastery, and the consecration of these establishments. So far, the consecration of this shrine of Chabahila is concerned, its consecretation may be asserted with the movement of the Theravada tradition of early Buddhism which later comprised under the Mahayana movement of the early medieval phase in Nepal, when the important Bahilas of Kathmandu viz., Chabahila, Thambahila (prosperous from Atisā Dipankara's age of 1040 AD), Nhayakan Bahila of Lagan Tole (prosperous from the time of Jayaṣthitimalla 1387 AD) and Khusibahila of Bisnumati bank (prosperous during the reign of Pārthivendra malla 1681AD) were acclaimed as four prosperous bahilas of that age. Perhaps, Pingala Rāni might have renovated the ruins of the early Carumati Bihar, which bore the name of Chabahila complex, later to be named as Maiju-bahal during the medieval time.
205. This shrine is also famous as Chandra Vināyaka in Nepal. Also vide Milan Ratna Shakya, op.cit.,pp.18-21.
206. N. Paudel, *op.cit.,*
207. Kamal Prakash Malla, *Pñrvaja Lumankā,* In the Reminiscence of Ancestors (Newāri), Kathmandu, NS 1100/1980, p. 11.
208. The Rudrayamala mentions:
Rājacakra Rājadam syat,
Mahacakre Samrddhidam,
Devacakre ca Saubhāgram,
Viracakreamca Moksadam,
Also Vide: Sir.J. Wododroffe, op.cit. (f.n. 192),p.126.
209. A.W. Macdonald & A.V. Stahl, *Newāra Art,* New Delhi, 1979, Pl. 99.
210. Supra. *Sawā-Bhakku.* p.83.
211. According to Samayacāra tantra, this distribution of Samayabaji consists of beaten rice, with flaked rice, black soybean, ginger, bar-be-que of raw meat to represent the Panca-Makaras i.e., 1. Matsya, (Syābaji, a flaked-rice), 2. Mudrā (beaten-rice), 3. Māmsa

(a bar-be-que of buffalo meat), 4. Maithuna (a ginger) and 5. Madya (a home brewed-rice beer).

212. Hathayogapradipika, ch.1, vv 12-14. Cf. George Weston Briggs, *Gorakhanāth and the Kānphatā Yogīs*, reprint, (Delhi: Motilal Banarsidass, 1982), p.3.
213. Milan Ratna Shakya, op.cit.(f.n.45), p.63.
214. Baldeva Juju and Surendraman Shresth, *Nepāhyā Tāntrika dyôh va Tāntrika Pñjā (Newārī)* Kathmandu, NS 1105, p. 45.
215. (a) Tirthalal Naghabhalin, Koligrama (Kantipur) Kehi Adyayana, (in Nepali), *Abhilekha*, vol. 10., No. 10., National Archive, Kathmandu.
     (b) Jitbahadur Manandhar, *Kabhrepalanchowkaka Kehi Devidevataharu*, Kathmandu: Taradevi Manandhar, VS 2059, p. 45.
216. This Newāri term of *Bhulān* refers to the sacred areas of agricultural land leftover for the sprites and protector of the fields. This is customarily an areas of the sprites and Bhairavas. Due to its shape of a barren raised mound amidst the cultivated field, it construes the sacred land of meditation and propitiating Bhairavas to the Tantric practicum. Normally these areas are specifically kept barren to serve as a graveyard for the land-owner too in medieval practice.
217. Binayatosh Bhattacharyya (ed.), *Niṣpannayopgāvalī of Mahapandita Abhayakaragupta*, Baroda, 1972, p.44.
218. Infra.
219. This Bhimsena temple of Patan Mangala bazar is also mentioned as *Bhima-Bhairava* or *Maṇi-Bhairava* in the historical records. But locally, this shrine is worshipped to dedicate Bhimasena of as an Epic-hero. Bhima-Bhairava is also celebrated as:
     Raktānga Bhīma-Bhairavam Trinayanam hanta ca Du:óāsanam /
     Matāng Saśasahasra gajabalam Bhīmam sadā //
     Cf. (a) Ashakaji Bajracharya, *Sristotra Darpana Pustakam* (Newārai), Patan, NS 1075,p. 39.
     (b) Jitbahadur Manandhar, *Śrī Gaṇeśāyanamah* (Nepali), Kathmandu: Taradevi Manadhar, VS 2051, p. 65.
220. Cecil Bendall, *A Journey of Literary and Archaeological Research in Nepal and Northern India during the winter 1884-85*, Kathmandu, 1974, pp.77-79.

221. ".... for (his) own increase of prosperity the enumeration of the righteous ... handed over (for) protection ... not overstepping the due time, worship must be performed having as its occasion (the offering of) spells charms etc. for [hastening] the rainy season and for increasing rim and odors, flowers, incense, lights ...; and with the Pāīcālī-community, after having done all such business as smearing with cow-dung, cleansing and repairs, if a residue remains, with that money in honor of the blessed Vajreśvara a feast is to be made, as far as means allows, to the Pāóupata ascetics and Brahmanas; and in case perchance on another occasion, on the strength of their being benefactors, people ask for something else than this, in times of need, then, after you have ascertained that this is the proper time for it, 24 mānikās of grain may be given to benefactors; more than this is not to be taken by the benefactors. Now when a law-suit arises as to these points, the Supreme Court is to be constituted the standard of authority; but the money must not be thrown away. With this understanding neither the fully authorised officer nor any other parties whatsoever may controvert this boon." ibid. p.79.
222. Dr. Radha Kumud Mookharji, *Harsha*, Reprint, (Delhi: Motilal Banarsidass, 1965), p.121.
223. C. Bendall,*op.cit*, p.8.
224. ibid. p.61.
225. ibid.
226. Surya Vikram Gyawali, The Medieval History of Nepal Valley (Nepali), Kathmandu: Royal Nepal Academy, VS 2019), p. 129.
227. Hem Lal Joshi, *"Sadāśiva Malla Etihāsika Pūrnīānkī (Ne.sam.* 679-701), (Ombahal: Chvosā-pāsā, NS 1085), preface.
228. ibid. p.30.
229. E.T. Atkinson. P. 121.
230. HMG Archaeological Dept, *The Cultural Heritage of Bode and Nagadesh* (NepalI), Kathmandu, VS 2060, p.102.
231. Yogi Naraharinath, *Devamālā Vamśāval* (Nepali), Kathmandu: Ksiipranath togi, VS 2013, p.70.
232. Dhanavajra Vajracharya & Tek Bahadur Shresth, *Nuwākotko Aitihāsika Ruparekhā* (Nepali), Kathmandu, VS 2032, p. 4.

233. Milan Ratna Shakya, *Kirtipuṇya Mahāvihāra Eka Sānskritika Adhyayana* (Nepali), (Unpublished Master's Degree Thesis), submitted to the Contrioller's office of Tribhuvan University, Jamal, in Kathmandu for the completion of Master's Degree in Nepalese History Culture and Archaeology in 1987-88 AD, p.76.
234. K. Shakya, op.cit. (f.n. 98), p.47.
235. Bajracharya and Shrestha, Nuwakotako Aitihasika Ruparekha, p.7., Cf. ibid, p.42.
236. A. Getty, *The Gods of Northern Buddhism*, Their History, Iconography and Progressive Evolution through the Northern Buddhist Countries (Indian Edition), New Delhi, 1978, p.164.
237. D.R. Regmi, *Medieval Nepal* vol. II, Part I, Calcutta, 1961, p. 221.
238. ibid.
239. T.A.G. Rao, op.cit. (f.n. 1), p.495.
240. This deity of Lukumahadyoh is worshipped with liquor and meat by the Newāras as a Siva during the month of March, deemed as Aghora characteristic of this deity.
241. E.T. Atkinson. *op.cit.*
242. E.T. Atkinson
243. K.C.Pandey, *op.cit.*, p.158.
244. N. Gangadharan (tr. and an.), *The Agni Purśṇa Part IV*, (Delhi Paris: Motilal Banarasidass/UNESCO,1987), p.xxxi.
245. Ananda K. Coomaraswamy, *The Dance of Shiva.* Reprint, (New Delhi: Sagar Publications, 1991),p.99.
246. ibid.
247 T.A.G. Rao, op.cit, (f.n. 1), p. 296.
248. Folio 31.
249. D.R. Regmi, *Medieval Nepal*, Part III, (Calcutta: Firma K.L. Mukhopadhyay, 1966), P.63.
250. D.V. Vajracharya & K.P. Malla, op.cit. (f.n.139), p.117.
251. ibid. This *Manakū Bhā* or *Manika bharo* was the inscriber and the compiler of this chronicle, too. He is mentioned as a resident of *Yambatunum Vihāra*, in this chronicle perhaps, *Yetum Bahā* or *Itum bahal* of Kathmandu.
252. This complex is a medieval speculation of three principality of a proper Kathmandu city, excluding Patan and Bhaktapur states viz., *Thathū-puin*, *Dathū-puin* and *Kothū-puin*, meaning upper,

middle and lower complexes of Kathmandu City. The upper complex of this settlement begins with enshrinments of *Swānchapu–Ganedyôh* to *Asañmaru–Ganedyôh*, the region of present squares of Thamel to *Thaôhity* and Ason. In the middle or Dathu puin occupies the areas of *Asaômaru*–(Ajimā) *Ganedyôh* of Ason down to the *Maru- Ganedyôh* of Kāsthamaṇḍapa in Kathmandu. The lower region comprises from the shrine of *Maru-Gaṇeśa* down to the *Musyākālā*–Gaṇeśa image of Teku to the southern region of Kathmandu. In this regard the *Kothū-puin* is lead by Pacali-Bhairava, as a Patron deity of lower Kathmandu. Cf. Milan Ratna Shakya, *op.cit.*, (f.n. 45), pp.27.

253. Bekharatna Mali, "The Play of Bhadrakali Acted once in a Trwelve Year", (Newari), Nepal Mali Samaja, Souvinier 2063, p. 66.

254. Newari aphorism speaks '*Narah:miyā Torah: dyôh Māgah: miyā maiti dyôh*' meaning the Tundaladevi is the clan deity of Hadigaon situatin aat the north and the Mmaitidevi of the south is concerned with the inhabitant of Maligāon, consecrated as protecting from the south direction.

255. Dr. S.N. Ghoshal Sastri, *Elements of Indian Aesthetics* Vol. II, (Varanasi: Chaukhamba Orientalia, 1983), p.280.

256. ibid. p.281.

257. Surya Bikram Gyawali, *Medieval History of Nepal Valley,* (in Nepali), (Kathmandu: Royal Nepal Academy, VS 2019), p. 20.

258. ibid. p.85.

259. Ernst and R.L. Waldschmidt, mentioned as the image of Bhringin, attendant to Śiva. However, its iconic features and attributes are typically Newar in stance of dance of this Bhairava, hence dedicated as the lord of dance in this image.

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